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amateur Photographer

Saturday 2 March 2013

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

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More pixels in a slim and stylish compact system camera body

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HAND COLOUR YOUR PICTURES

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Traditional and digital ways to add tones to your images

TECHNIQUE

RETOUCHER'S GUIDE

How to create radical colour effects in software

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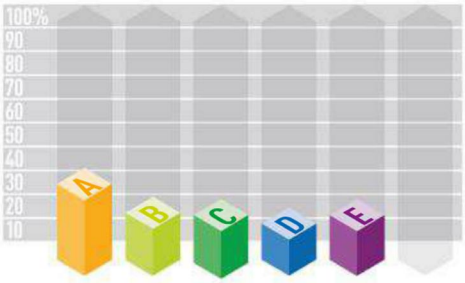
Amateur Photographer For everyone who loves photography

WHILE the technologies that surround digital imaging spring and leap like a fearful gazelle into the future at break-neck speed, and digital camera performance is now unrecognisable from that which we expected and were served just ten years ago, there is one element of the way digital images are made that has hardly changed. We now have batteries that last 500 shots instead of just ten, processors that can move a picture to the memory card in a split second instead of ten, and sensors that sport 24 million pixels instead of 2. But the 2x2 tiling pattern of red, green and blue pixel filters that was first used in the mid-1970s has hardly ever been challenged. Of course, Fovean has used its deep silicon filtering method, but Fujifilm has been the only company to successfully come up with ways to break away from the norm – with the multitude of designs it has used for Super CCD and now X-Trans sensors. Fuji's attempts have almost always produced better results than traditionally designed sensors of the same number of pixels – either through better dynamic range or better resolution – so why aren't Canon, Nikon, Sony and Samsung doing more to advance old-fashioned sensor design? Isn't it about time they all came up with something new?

Damien Demolder
Editor

THE AP READERS' POLL

IN AP 9 FEBRUARY WE ASKED...
Would a full-frame sensor make a compact more attractive to you?



YOU ANSWERED...

A Yes, definitely	31%
B Yes, but only if the body is small	19%
C Yes, but I'd want a zoom too	18%
D No, I'm happy with the current quality	14%
E No, I'm not interested in compact cameras	18%

THIS WEEK WE ASK...
Do you have faith in new sensor designs?
VOTE ONLINE **www.amateurphotographer.co.uk**

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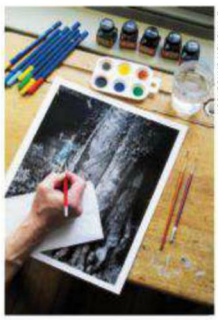

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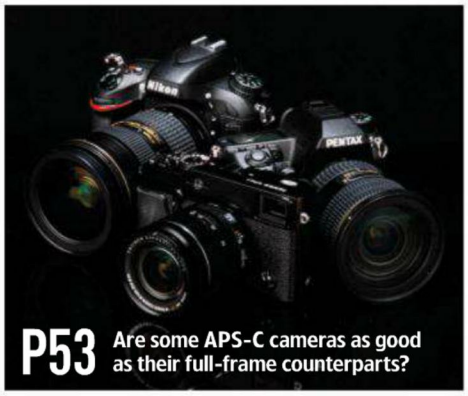

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The 16-million-pixel Pentax K-5 IIs and Fujifilm X-Pro1 both have APS-C-sized sensors without anti-aliasing filters. How well do they fare against the 24-million-pixel, full-frame Nikon D600? Richard Sibley finds out

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© DAREK FORTAS

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COVER IMAGE © ANDREW SANDERSON, MARTIN EVENING

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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> It's incredibly sad that he didn't know he'd won

Travel competition ends in tragedy, page 7

• Chain leaves £80m debt trail • Over £1m owed to customers

JESSOPS: FULL FINANCIAL HORROR IS REVEALED

JESSOPS owed thousands of customers more than £1 million when it collapsed, and Canon and Nikon around £20m – with just £3.4m of assets available to preferential creditors.

AP can reveal the full scale of Jessops' financial troubles and the amount the firm owed its key suppliers.

In total, Jessops owed around £80m, including £42.6m to listed creditors.

More than £200,000 was owed to customers who had made deposits and not yet received goods, who had returned goods and not received repayment, or who were due compensation.

Unredeemed customer gift cards totalled £869,000 and Jessops owed the taxman more than £1.3m.

Around 2,000 customers who had signed up for Jessops Academy Courses, but not yet attended when the retailer shut its doors, were owed a total of £183,000.

The woeful figures are contained in records filed at Companies House, which have been seen by AP.

The *Notice of statement of affairs*, submitted to Companies House by Jessops' administrators PwC, states that just £407,000 is available to unsecured creditors.

Canon (UK) Ltd was owed more than £16.4m and Nikon (UK) Ltd over £3.3m when administrators were called in on 9 January.

Major suppliers, including Canon and Nikon, had retention of title over unsold stock held by Jessops when it closed, meaning this should be returned to them as legal owners.

In Nikon's case, it seems most of the amount owed was held on a retention of title basis, according to the Companies House report.

Records show that Canon's security with Jessops, in terms of stock supplied, was £9.3m of the £16.4m it was owed.

Jessops owed Panasonic Marketing Europe nearly £4m, Sony UK Ltd around £3.2m and Fujifilm (UK) Ltd about £2.6m. Its debt with Samsung amounted to £1.2m.

The collapsed chain owed its bank, HSBC, £28.7m and staff around £1.4m in wages. Staff are treated as preferential creditors when a company falls into administration.

© CHRIS CHEESMAN

Morrisons aims to begin trading as a supermarket in Jessops' flagship New Oxford Street store by the end of the summer

Spokespeople for Canon and Nikon said they would not comment on financial information.

The news comes as it emerges that some of Jessops' stores may rise from the ashes.

As we reported last week, Jessops' website is set to be relaunched and the photo-printing side of the business has already been revived.

Reports by trade magazines *Retail Week* and *Property Week* suggest that Peter Jones – who bought the Jessops brand name last month – is looking to buy up to 30 Jessops shops.

A source familiar with the matter has told AP that prime stores in London and the Midlands would be targets if Jessops re-emerges as a high-street presence.

A spokesman for PwC had yet to respond to requests for comment at the time of writing, and Peter Jones could not be reached for comment on the future of the Jessops brand.

SNAP SHOTS

● As we went to press, Nikon unveiled a new 'enthusiast-level', DX-format DSLR called the D7100. Due out towards the end of March, features include a 24.1-million-pixel imaging sensor, 51-point AF system and burst rate of 6 frames per second. Billed as compact, lightweight and durable, the D7100 will come without an optical low-pass filter in a bid to boost image sharpness. The D7100 will sit above the D5200 in Nikon's DSLR line-up and is claimed to carry weather-sealing on a par with the D800. For full details, see next week's AP.

SWEDE CLAIMS WORLD PRESS PHOTO CROWN

SWEDISH photographer Paul Hansen has won World Press Photo 2013.

Hansen's shot beat more than 100,000 images submitted by 5,500 photographers from 124 countries to take the title and the top prize of €10,000 and Canon DSLR kit.

The winning image depicts a group of men carrying the bodies of two dead children through a street in Gaza City, for a burial ceremony at a nearby mosque (see right). Their father's body is carried behind on a stretcher.

Hansen, who works at Swedish daily newspaper *Dagens Nyheter*, captured the image on 20 November 2012.

The winners of each category won €1,500, and the best image from this year's contest will go on show in a touring exhibition that kicks off in Amsterdam, the Netherlands, on 26 April.

The judging was led by Santiago Lyon, vice-president and director of photography at the Associated Press.

World Press Photo was founded in 1955.

© PAUL HANSEN, SWEDEN, DAGENS NYHETER

To view the winning entries, visit www.worldpressphoto.org.

Fifty-four photographers won prizes and judging took place over two weeks.

Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 27 February

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EXHIBITION Somalia – A Humanitarian Story, until 15 March at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org. **EXHIBITION** Lucky Photojournalism in 20th Century America, until 13 April at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.

Thursday 28 February

EXHIBITION East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk. **EXHIBITION** A Woman's Place... (photos of British Army women during the Second World War) by Alison Baskerville, until 13 April at Firepower, The Royal Artillery Museum, London SE18 6ST. Tel: 0208 855 7755. Visit www.firepower.org.uk.

Friday 1 March

EXHIBITION Herbert Ponting, Captain Scott's Antarctic Expedition, 1910-1913, until 23 March at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** A Natural Order by Lucas Foglia, until 8 March at Belfast Exposed, Belfast BT1 2FF. Tel: 0289 023 0965. Visit www.belfastexposed.org.

Saturday 2 March

©HIN CHUA

EXHIBITION After the Fall by Hin Chua, until 17 March at The Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Sunday 3 March

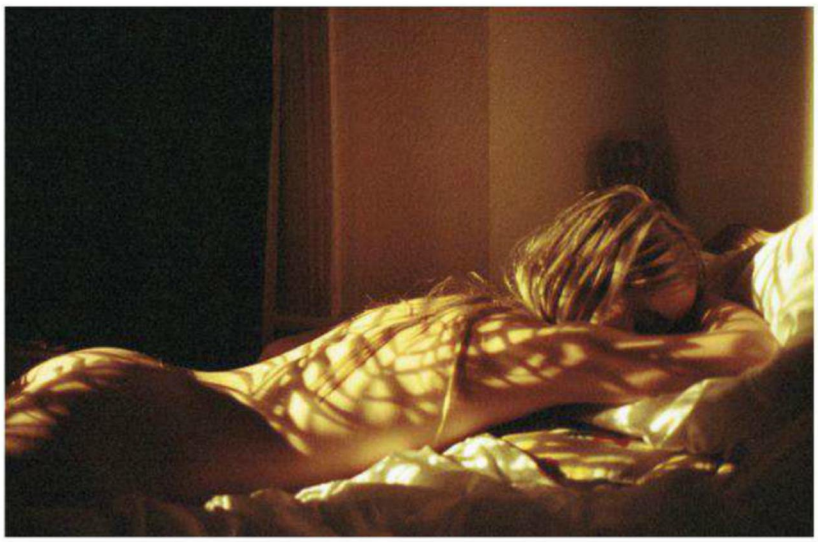
DON'T MISS Focus on Imaging 2013, until 6 March at Birmingham NEC. Registration costs £8 in advance, or £10 on the door. Email registration@focus-on-imaging.net. Tel: 01489 882 800. Visit www.focus-on-imaging.co.uk. **DON'T MISS** 'Hawking Experience' Lunches (chance to see and fly birds of prey), 11am-3pm (costs £40) at Bodiam Castle, Robertsbridge, East Sussex TN32 5UA. Tel: 01580 830 196. Visit www.nationaltrust.org.uk.

Monday 4 March

EXHIBITION Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Tyler Udall, until 16 March at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Tuesday 5 March LATEST AP ON SALE

DON'T MISS City to garden walk – guided walk from Bath city centre, taking in local history, through Widcombe Park to Prior Park, Landscape Garden, Bath BA2 5AH, 10am-noon. Tel: 01225 833 422. Visit www.nationaltrust.org.uk. **EXHIBITION** The Archaeology of a Disaster – the Aftermath of Japan's 2011 Earthquake and Tsunami by Dean Chapman, until 16 March at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.


© JADE DANIELLE SMITH

Canon AE-1 delivered 'beautiful tone'

NUDE SELF-PORTRAIT WINS FUJI HONOURS

A NUDE self-portrait has won the first Curator's Choice prize at the Fujifilm Student Awards.

Jade Danielle Smith, a student at Southampton Solent University, impressed judges with the 'beautiful tone and use of natural light' in her winning shot.

Smith said: 'Using Fujifilm's Superia 800 film, I placed my Canon AE-1 with a 50mm lens and positioned it on a tripod with a 10sec timer, then naturally placed myself in the direction where I wanted the light to fall.'

The Curator's Choice is a new monthly award, launched as part of the annual Fujifilm contest.

Prizes include the chance to be featured in an exhibition in London later this year.

Judges praised Smith for a commentary she provided with her winning entry, questioning the definition of 'colour'.

'Colour to me is where the light falls,' added Smith. 'Without light you would have no colour; in colour this reflectance of light is where colour is more specifically important than just a block of colour.'

'It is here where I considered the idea of what "colourful" is to me and so, in my self-portrait, I purposely positioned my body in the direction of where the light falls.

'Only then, in that light, would the colour be distinguished between light and dark, present and hidden – so creating a "colourful" portrait of myself.'

Steve Macleod, creative director of the competition's sponsor Metroprint, said: 'On one level a very simple composition set in a classic style, yet the light and the texture draw me into the work.

'I also like the narrative question attached.'

The awards are now open to all students in the UK, not just those studying photography, to cater for those who are keen photographers.

Winners receive a 12x16in professional print of their entry by the awards' sponsor, Metroprint.

OLYMPUS REBUFFS DSLR EXIT REPORTS

OLYMPUS has hit out at reports suggesting it is turning its back on DSLRs.

Reports online, based on a translation from Japanese news website Sponichi Annex, suggest Olympus plans to heavily reduce investment in DSLRs as it focuses on compact system cameras.

In response, Olympus Japan issued a statement saying: 'Some reporting agencies released reports stating that Olympus is considering a drastic reduction of, or withdrawal from, digital single-lens-reflex cameras. However, there is absolutely no truth to those reports.'

The statement added: 'In addition to strengthening our offering of mirrorless interchangeable-lens cameras in the future, the company will continue to offer digital single-lens-reflex cameras, as in the past, without any changes.'

In 2010, Olympus hinted its E-system would likely be mirrorless within two years.

subscribe 0844 848 0848

SNAP SHOTS

● Five thousand pounds' worth of prizes are up for grabs in a fundraising photography competition. The Renaissance Photography Prize supports young breast cancer sufferers. Photographers can enter a single image into the following categories: Expression, Ordinary and In Between, or a series of work in the Open section. Entry costs from £15 for a single image. The contest has raised more than £200,000 for The Lavender Trust at Breast Cancer Care over the past five years. The closing date is 28 April 2013. Entrants can save 20% by entering before the 'early bird' deadline of 15 March 2013. For details visit www.renaissancephotography.org or contact info@renaissancephotography.org.

● Panasonic has appointed Andrew Denham as its new UK managing director. Denham, who has been at Panasonic for 19 years – most recently as its European Brand Strategy director – replaces Keith Evans, who will leave the firm on 31 March after 32 years.

Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

Travel contest winner does not live to see victory

COMPETITION ENDS IN TRAGEDY

A PHOTOGRAPHER who was a seven-time finalist in the Wanderlust Travel Photo of the Year competition won the 2012 landscape title, but died before he learned of his victory.

Tributes have been paid to Danny Beath from Shropshire, who had triumphed with a photo entitled 'Storm over Blackstone Nature Reserve, Severn Valley' (see right).

Beath, who was in his early 50s and worked as a tropical ecologist, died following a heart attack on 14 January, said *Wanderlust* magazine editor-in-chief Lyn Hughes. 'It's incredibly sad that he didn't know he'd won and didn't receive his prize,' she added.

The Wanderlust contest pulled in more than 7,000 entries.

Beath's prize would have been a photography commission to Papua New Guinea.

Paying tribute, Hughes added in a statement: 'Danny was thrilled to have made it into the final of Wanderlust's Travel Photo of the Year awards yet again.

'He was particularly delighted as it was with a British landscape; he had always entered photos from overseas in previous years. He commented both by email and on the myWanderlust forum on how excited he was.

'We already knew that he had actually won this year, but couldn't reveal it. I just wish he'd known before he died because it would have meant so much to him.

'He was a great talent and a lovely man.'

Commenting on the winning image, judge Paul Goldstein said: 'This satisfies on so many levels: [for] flora lovers, storm lovers and trainspotters – just outstanding all round.'

© DANNY BEATH

SONY REVEALS NEW ALPHA SLT

SONY is set to launch the SLT Alpha 58, a new entry-level flagship Alpha camera.

Set to replace the Alpha 57, the Alpha 58 is due out in mid-April, priced around £450 body only.

The Alpha 58 features a 20.1-million-pixel, APS-C, HD imaging sensor (the Alpha 57 uses a 16-million-pixel sensor) and an OLED Tru-Finder electronic viewfinder (EVF), to help convey more colour and contrast in viewed images. The EVF has a resolution of 1.44 million dots.

The Alpha 58 also sports a 2.7in (460,000-dot resolution), tilting LCD monitor, as well as a Bionz image processing engine, borrowed from the Alpha 99 to help improve image quality in low light.

The news comes as Sony UK product manager for SLT and NEX, Joe Asai, tells AP that – amid the booming CSC market – Sony wants its Alpha cameras to cater for users who wants the more secure, DSLR-like handling, rugged feel and better grip offered by the SLT line-up.

The camera's maximum burst rate is five frames per second (or 8fps in continuous advance priority AE mode), according to Sony. Also included are 15 picture effects and a 15-point AF system.

To help accurately track moving subjects, the 492g newcomer incorporates auto-object framing and lock-on autofocus.

In a presentation, Sony said the Alpha 58 can establish 'continuous detection of subject size' to enable 'optimal AF point alignment with the target frame'.

Sony will target the SLT Alpha 58 at a different market to its CSC models

Sony has told AP that it will discontinue its Alpha 37 model around Easter and that production of the Alpha 57 will likely cease soon after.

Sony has also unveiled three new A-mount lenses, including a redesigned 18-55mm f/3.5-5.6. The new SAM [Smooth Autofocus Motor] II version boasts a new rear element to combat ghosting and flare. It is priced around £180 and due out in April.

A revamped 70-400mm f/4-5.6G telephoto lens with an AF claimed to be 4x faster than its predecessor, priced around £1,800, and a Carl Zeiss Planar T* 50mm f/1.4 ZA SSM, costing about £1,300, are due in March and May respectively.

ALAN JESSOP SPEAKS OF STAFF DEVASTATION

ALAN Jessop, who ran the Jessops camera chain until he retired in the mid-1990s, says he would not have expanded the business had he been in charge afterwards.

After private equity firm ABN Amro Capital bought Jessops in 2002 for £116m, the chain swelled to more than 250 shops and was floated on the London Stock Exchange.

Speaking for the first time since Jessops closed its entire store network on 11 January, Alan Jessop, the son of Frank Jessop, who founded the business in 1935, said: 'If I'd still been running the company today, it would be a much smaller company because we wouldn't have expanded.'

Asked what it was like to see the business in its 'death throes', he told Ben Jackson on BBC Radio Leicester last month: 'When HSBC had a refinance a couple of years ago, that was a sad time because I thought that was the end of the company.

'I am even sadder now that it really is the end... It's sad for the family, but it's also devastating for the members of staff there, some of whom were there when I left – some of them have been there 16-20 years.

'It's not only sad for them, it's sad for the public because that was where they got their knowledge.'

AP THIS WEEK IN... 1936

By the death of Oskar Barnack at the age of 57 the firm of Ernst Leitz of Wetzlar has lost one of its most brilliant associates. Mr. Barnack was the inventor of the Leica camera, and was able to apply his training in the construction of microscopes to the production of a miniature camera of absolute precision. Although an early experimental model was in existence in 1913, the first commercial models did not appear on the market until 1924, and he devoted all his energies and knowledge to the perfection of the little instrument. It is worthy of note that with the exception of various refinements and additions the modern Leica camera is practically unchanged from the original design and idea as conceived by Mr. Barnack.

AP reported the death of Leica camera inventor Oskar Barnack, telling readers that Ernst Leitz 'has lost one of its most brilliant associates', at the age of just 57. This week in 1936, AP noted that Mr Barnack was able to 'apply his training in the construction of microscopes to the production of a miniature camera of absolute precision.' AP added: 'Although an early experimental model was in existence in 1913, the first commercial models did not appear on the market until 1924, and he devoted all his energies and knowledge to the perfection of the little instrument. It is worthy of note that with the exception of various refinements and additions, the modern Leica camera is practically unchanged from the original design and idea as conceived by Mr Barnack.'

CLUBNEWS

Club news from around the country

EASTBOURNE PHOTOGRAPHIC SOCIETY

The society is set to host the Kent County Photography Association (Project Digital Imaging) Club Competition 2013 (Diamond Jubilee Trophy Competition) on 23 March. The contest will see 24 clubs from Sussex and Kent go into battle. The event begins at 2.30pm at the Birley Centre, Eastbourne College, Carlisle Road, Eastbourne, East Sussex BN21 4EF. Entry costs £3, including refreshments. For details visit www.epscameraclub.co.uk.

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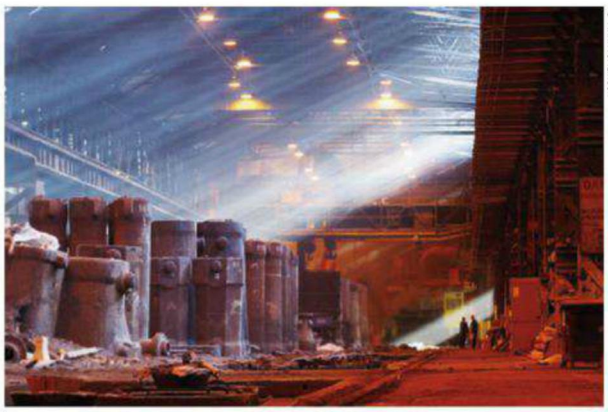

© MARK TOMLINSON

Enthusiast wins open award

AMATEUR TAKES GUILD OF PHOTOGRAPHERS TITLE

A PHOTOGRAPHY enthusiast has won the Open category of a competition run by the Guild of Photographers.

Mark Tomlinson (see image, above) won the Open category in a contest where thousands of photographers are judged on their work each month over the course of a year.

The photographer who notched up the most points over the 12 months was Tracy Willis, who was crowned Overall Photographer of the Year 2012.

Beverley Foster won the Wedding category, while Charlotte Bellamy claimed All-Round Photographer of the Year (see image, right), having scored the most points from two categories combined.

Formed in 1988, the Guild of Photographers was originally known as the Guild of Wedding Photographers.

The awards were announced at a ceremony in Staffordshire.

© CHARLOTTE BELLAMY

MAN REBAILED OVER 'INDECENT' PICS

A MAN who was arrested last August on suspicion of taking indecent images of children at a bus station has been rebailed while a police probe into the case continues.

A 38-year-old man was arrested on suspicion of taking indecent photos of young girls at a bus station in Shrewsbury, Shropshire, on 13 August 2012.

At the time, police said he had been seen taking pictures of children using a mobile phone.

A spokeswoman for West Mercia Police told AP that the man, who has not been named or charged with an offence, has been rebailed until 13 May while officers continue to make enquiries.

The man is expected to attend Shrewsbury Police Station on the same day.

In September, West Mercia Police told AP they had sent away the man's phone for analysis.

The police spokeswoman declined to reveal the outcome of the tests.

A member of the public initially reported the man to security staff at the bus station. The alleged offence occurred at around 3pm on 13 August.

WHITE WALL

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Some images shown are WhiteWall.co.uk editions, e.g. S. Hagge, F. Holland, F. Waßerführer, H. Droste, T. Tarcal, D. Wieck, M. Sachs (detailed view)

Amateur Photographer ★★★★★

Digital Photographer ★★★★★ EDITOR'S CHOICE

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley

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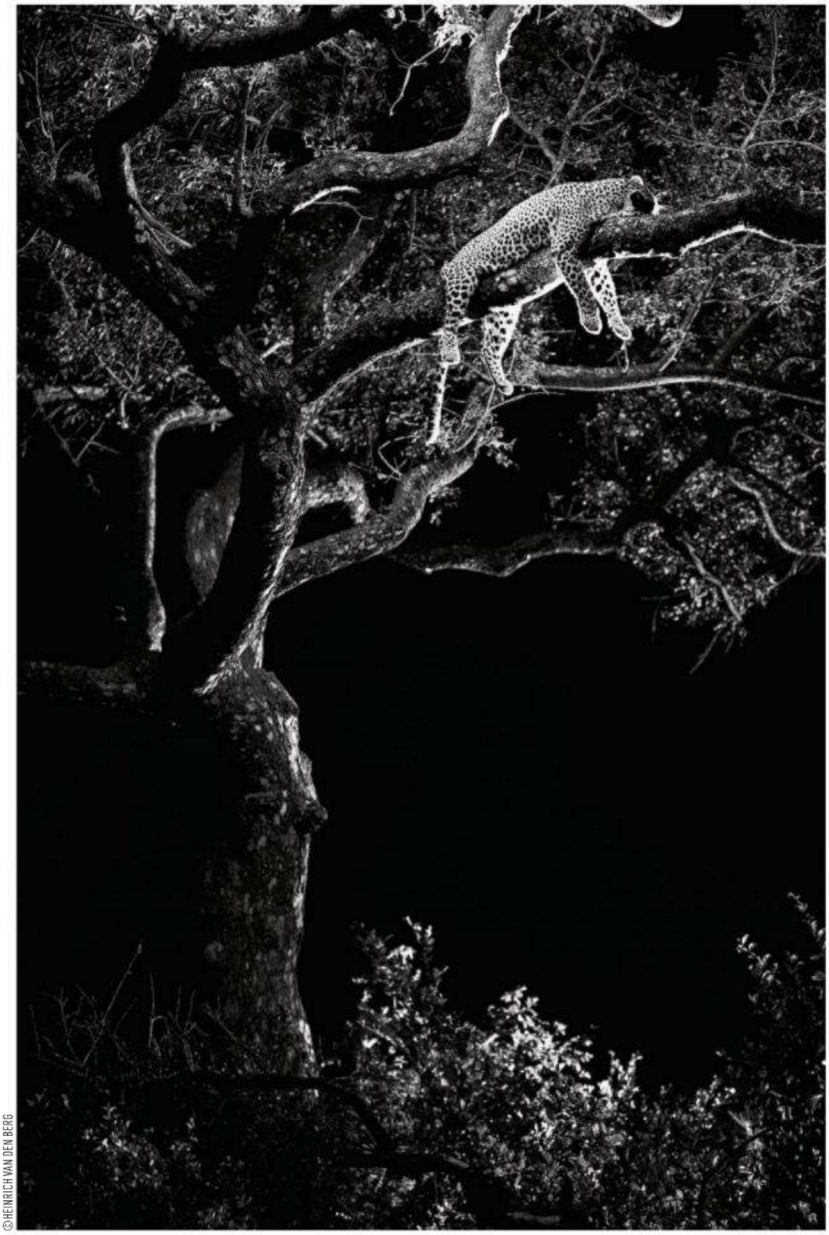

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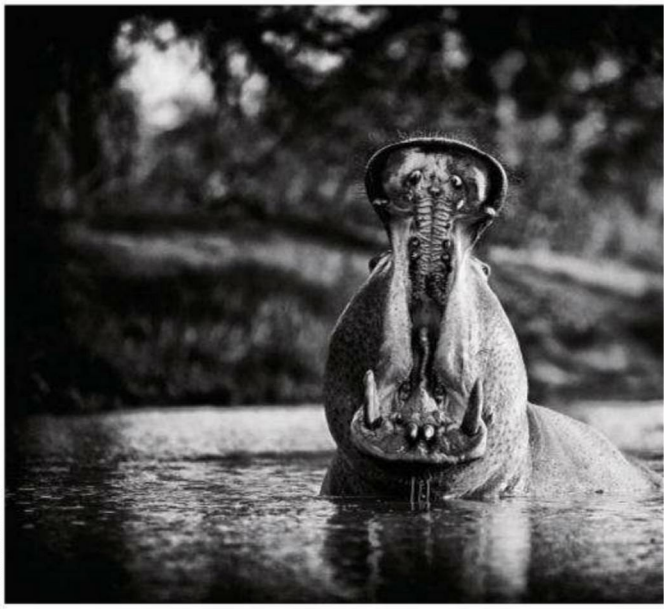

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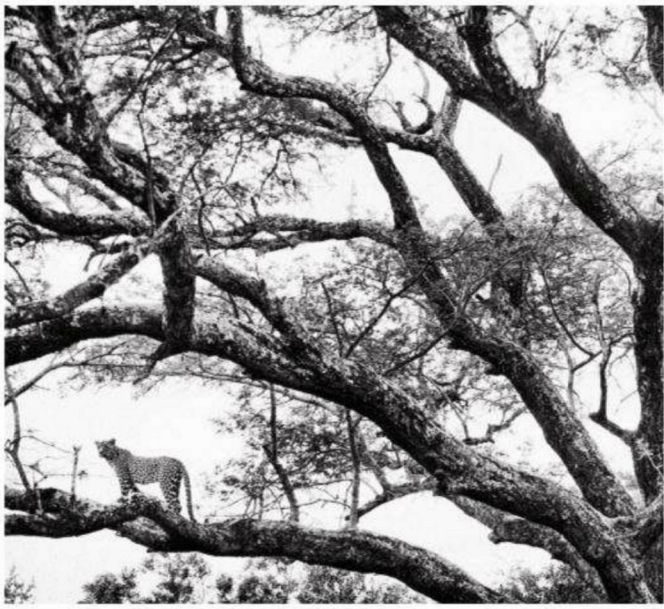

© HEINRICH VAN DEN BERG

Shades of Nature

By Heinrich van den Berg
HPH Publishing, £37, hardback, 136 pages, ISBN 978-0-620-46310-2

THIS book by Heinrich van den Berg is a different slant on nature and wildlife photography. It is a follow up to his *Art of Nature*, a volume that garnered much acclaim among wildlife photography enthusiasts. It is clearly a very personal project for the author, which is something that is evident from the genuine passion behind its words and images. Van den Berg's studies of animals resemble fine-art pictorialism rather than traditional nature or documentary photography – his close-ups of eyes, teeth and skin textures, for example, lend the book an almost abstract quality.

The images are accompanied by van den Berg's quasi-poetic captions, and how effective these are will vary from reader to reader. The same is true with the constant use of black & white – it feels appropriate for some images, but rather unnecessary in others. Still, the book should be commended for trying something different, and if van den Berg's approach sounds appealing it's worth checking out.

Amateur Photographer ★★★★☆

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BOOK

We Went Back: Photographs from Europe 1933-1956 by Chim

By Chim and Cynthia Young
Prestel, £45, hardback, 304 pages, ISBN 978-3-7913-5281-7

DAWID Syzmin, also known as David Seymour or Chim, made a career of photographing the socio-political landscape of Europe throughout the 20th century. His camera saw the Spanish Civil War, the rise of Nazism, the aftermath of the Second World War and finally the 1956 Suez Conflict that brought about his death.

Although first and foremost a reporter, Chim was also an elegant photographer, as demonstrated by Cynthia Young's prudent selection of images for this book. His photographs of crowds at various demonstrations and speeches capture the feeling of uneasiness and insecurity many no doubt would have had in times so uncertain as those before the second Great War. A fluid and engrossing chronicle of a period fraught with change.

© CHIM/DAVID SEYMOUR/MAGNUM PHOTOS

Amateur Photographer ★★★★★

Borderliners

Until 23 March. Ffotogallery, Turner House, Plymouth Road, Penarth, Cardiff CF64 3DH. Tel: 029 2070 8870. www.ffotogallery.org. Open Tues-Sat 11am-5pm. Admission free

© ALEKSANDRAS MACIJAUSKAS

EXHIBITION

THE WORKS of two notable Lithuanian photographers, Aleksandras Macijauskas and Rimaldas Viksraitis, have been collated for this exhibition. The primary theme is the decline of Lithuanian and agricultural life following the break up of the Soviet Union. Viksraitis, whose images are from the mid-90s, cites Macijauskas's work from throughout the '70s as one of his key influences, and indeed the two sets have much in common with regard to style and form. There is a blunt depiction of life on the fringes of survival in these monochrome images, and they capture a level of detail that feels raw and intimate. The photographers, Viksraitis especially, feel like participants rather than observers, and it makes their images all the more engrossing.

tokyocamerastyle.com

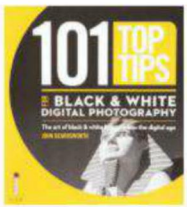
WEBSITE

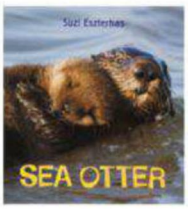
YOU MIGHT not have been aware that Tokyo has a buzzing film-photography scene. This Tumblr-powered blog has gained a respectable following through its exhaustive recording of the film cameras encountered around Japan's capital, photographed in all manner of places, from restaurants and galleries to the city's streets. Film geeks will be in heaven with the range of models that site owner John Sypal has unearthed. There isn't a great deal of variety in the posts, with just a few news items between the cameras, and that will likely make this website for dedicated film fans only.

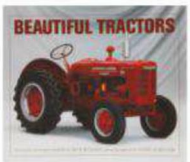
Amateur Photographer ★★★☆☆

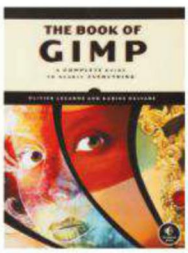
CONDENSED READING

A round-up of the latest photography books on the market









● **101 TOP TIPS FOR BLACK & WHITE DIGITAL PHOTOGRAPHY** by John Beardsworth, £14.99 Starting with in-camera adjustments and going right up to choosing printer paper, John Beardsworth covers the entire process of black & white digital photography. The book is only let down by some awkward sentences and phrases that really should have been ironed out before publication. ● **SEA OTTER** by Suzi Eszterhas, £10.99 This ultra-slim hardback is one of the latest in a series of children's books by wildlife photographer Suzi Eszterhas, chronicling the first year in the life of a baby sea otter. Although the nature of the sea otter's life and habitat makes the photography a little repetitive, the images are frequently charming and the text should be lively enough to keep any child's interest. ● **BEAUTIFUL TRACTORS** by Rick Mannen and Clive Streeter, £12.99 The *Beautiful* series expands from animals to farm machinery, with this book wholly devoted to images of alluring tractors. If you were hitherto unaware that someone could feel so passionately about agricultural equipment, prepare to have your eyes opened by a series of reverent portraits of Rick Mannen's impressive tractor collection. ● **THE BOOK OF GIMP** by Olivier Lecarme and Karine Delvare, £34.49 GIMP has long been a basic alternative for the photographer too strapped to fork out for professional software, and the authors of this thick guide get down to its very fundamentals. Although it's debatable whether many GIMP would pay for a printed how-to book, this one is probably the most accessible version out there.

Worldwide

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*

FUJIFILM

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

STILL GOING STRONG

So long as wonderful old cameras like the Olympus Trip get a mention in AP, then I'm the proverbial happy bunny (*Letters*, AP 9 February). I bought a Trip many years ago when the late (and extremely posh) Patrick Lichfield fronted those TV ads in which he described the Trip as having a 'farst' Zuiko lens. What it also had was a solid metal body, gorgeous looks and zone focusing, which in those pre-autofocus days made life so simple. It also fitted into the pocket of my jeans, so it went absolutely everywhere with me.

When I eventually bought a 35mm SLR (a Pentax ME Super), I thought about putting my Trip in for part-exchange, believing I was moving on to a more 'serious' model. I decided against it and the Trip is still working as hard as ever as my black & white camera. The negatives are scanned and worked in Photoshop with superb results. And, with respect to Patrick Lichfield, I hope this wonderful little camera 'larsts' me for a good few more years to come.

Susan Durrant, Tyne & Wear

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PRO OR ENTHUSIAST?

I write in reply to John Heywood's letter in AP 9 February, is it not this type of 'professional' who brings the trust in photographers down? He says he uses a Nikon D5000, which he describes as an enthusiast, not a professional camera, so I can't see why he would treat it as such. Swivel screens, though handy, are not, I think, the main want of a professional preferring the speed from using the viewfinder. And I wonder at the ease of waterproofing a swivel screen.

Worst of all, as a 'professional', is that he should consider a pop-up flash as the only alternative to a flash that he cannot bounce! A pop-up flash will still create that harsh shadow, unlike using a remote trigger or even a cable to fire a hotshoe-style flash.

Steve Sapsford, Suffolk

EXPERIMENTAL PRINTS

I totally agree with Tommy Turnbull's letter in AP 9 February about the satisfaction of shooting and printing film. I am now semi-retired and have revisited my darkroom with added vigour after years of its non-use. I have recently been experimenting with lith prints, and to anyone who has not tried this, give it a go. Darkroom kit as well as film cameras are now incredibly cheap due to the rise of digital imaging. And while lith paper is becoming rarer, it still exists. I mostly developed colour prints when I used my darkroom before, so concentrating now on black & white and lith prints is proving to be very enjoyable, seeing the image develop in front of me (not possible with colour). No doubt Photoshop whizz-kids can make something similar to lith stuff, but I seriously doubt it will be as good. I certainly know which method I prefer.

Barry Lowe, Shropshire

BEST AVOIDED

Regarding the question raised by Roger_th_B in *From the AP Forum* (*Ask AP*, AP 9 February), as to how to remove the circuit board from his Braun 370BVC flashgun, it raises the question of what sort of trigger voltage might be present if any flashgun were dismantled. In the case of the Braun 370BVC this is 22-31 volts, but particularly with some older flash units the trigger voltage could be 250 volts or even higher – a potentially hazardous situation!

Some years ago, while using a film SLR with a front-mounted PC sync socket, I put my finger on the socket while firing the shutter. I can't remember the trigger voltage, but it was sufficient to give me a shock! Also, in later years I used an older flashgun with a modern digital SLR and promptly fried the innards! Needless to say, this then led me to thoroughly research the subject of flash trigger voltages. So, with regard to the above, my advice would be *never* to dismantle any flash unit and be aware of the problems that could arise when using an older unit.

Ian Newman, Essex

Shocking! – *Damien Demolder, Editor*

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I'LL USE WHAT I PLEASE

In reference to Phil Bennett's letter (AP 9 February), I understand that certain individuals in many areas will be less accustomed to seeing people taking photographs of their street, town, buildings, and so on, than those of us who live in heavily populated places, or areas that tourists commonly frequent. I do not agree, however, that we, as innocent photographers, are or should be required to be 'responsible' in our choice of equipment, whether I am taking a few general snaps to record a holiday, or out specifically on a photographic session. The individual should be able to use whatever camera gear as they see fit, apart from certain obvious exceptions where safety is an issue. If we genuinely live in a country where we are expected to use the publicly accepted compact, leaving our SLR in our backpack or hotel room every time we visit an area rarely inhabited with cameras, then I would say that those rights as previously mentioned, those that we have and should be grateful for, are being eroded at an alarming pace.
William BJ Spencer, via email

TOO SMALL A MARGIN

Referring to Keith Longmore's letter of the week in the AP 16 February regarding the closing of small camera shops, I do know the problem as I used to call on many of them as a Canon representative. However, I think it is fair to say that it is not grey imports alone that have caused the shops to close down, but rather the low profit margins in the trade. Even a respected multiple retailer like Jacobs went under last year. It is true to say that the established large retailers may receive advertising bonuses, but the crazy competitive nature in our trade has driven margins down to a level where only multiples with massive turnovers can exist.

If you take respected companies like Park Cameras, Wex Photographic and so on, they do not deal in grey imports, and I believe most customers are aware of the pitfalls in buying them. No, it is the absurdly low profit margin that photographic equipment raises these days that prevents the personal and extremely helpful one-to-one service customers used to experience. If these types of small retailers existed, the average customer would pick their brains and then run off to the multiple to purchase at their lower price. I am old enough to remember the days of retail price maintenance. Wouldn't it be nice to have all the small companies back falling over themselves to help us with our purchases and not have to worry if you could buy the same article a few pounds cheaper round the corner?

I was in retail in those days and the purchase of a camera often meant spending time explaining the workings, then wrapping it up with a request to come back if there were anything they did not understand.
Stan Groom, Norfolk

Level pricing across the industry would allow better service in theory, but less competition and drive to attract customers can do the opposite. We just need retailers to compete on non-price-based terms and for customers to be happy to buy that way – *Damien Demolder, Editor*

BUY NOW

I was lucky enough to find a near-mint, 4-million-pixel Canon EOS-1D recently, which has the potential to be an early digital collectable. The Canon cell is all but exhausted so I've tried two cheap China-made alternatives (Canon stopped making them), neither of which fits well and results in power dropping. Fortunately, the camera came with a mains adapter so it can be tethered to a plug socket, which is no worry as it's just a doorstop to me.

It got me thinking, though, about my Nikon D200 and D800, so the first things I got were the accessory options for them to take AA batteries at some point in the future when the rechargeables are difficult to buy or use. I wonder how many other people do this? Nikon and Canon both offer these options currently on mid- to higher-range models. Full marks to Pentax for the K-30, which takes AA batteries without an adapter. My thoughts to readers planning on living more than ten years or intending to keep their cameras are to choose something with an AA option and buy the bits *now*, while they are cheap and available. I wish I could run the EOS-1D on AA batteries.
Jonathan Pearson, Cheshire

That's good advice, Jonathan. Dead and unobtainable batteries will kill digital cameras far quicker than film will retire traditional SLRs – *Damien Demolder, Editor*

BACK CHAT

AP reader Steve Smith laments the transfer of services from the high street retailer to online

I FULLY concur with AP Editor Damien Demolder's hopes that being able to buy photographic equipment solely online never comes to pass (AP 9 February). The thrill of reading an AP review of a particular camera or piece of equipment, then racing to your local photo dealer to check it out, is unique and such a change from the rather automated and cold method of buying online. This process brings with it dashed hopes should the camera/equipment disappoint, plus the sheer inconvenience of packing it up and returning it.

I bought a bridge camera online from a London company last year. Selling at £65 cheaper than the nearest photo dealer, it seemed like a no-brainer. When the camera arrived, I hated its EVF. Aside from that, with the zoom fully extended the camera rather ugly. I returned it. Cheaper pricing again led to my going online to order an external hard drive. I had to take a morning off work in anticipation of it being delivered at a specified time. It didn't arrive. Two days later it turned up. As I wasn't there to sign for it, I had to go to the postal depot to pick it up. Compare that palaver with my next purchase – a compact system camera – that I bought from a local photo dealer.

I was allowed to put a memory card in the camera, take some shots from the shop doorway and then pop my card into the store photo booth and print out a few images. They were great, so I paid for the camera and went home a happy man. Yet prior to doing so, I'd received friendly and knowledgeable advice about the camera from the young and enthusiastic sales assistant. Now that's something you don't get when ordering online. There's no escaping that high-street photo dealers are hugely endangered to the point of extinction. To have once mighty organisations like Jessops and Jacobs now absent from our lives is a crushing blow – not just for photography in general, but also for those of us for whom the 'try before you buy' approach has always reigned supreme.

Every week I order my shopping online from Tesco. That's purely for convenience due to the long hours I work. Yet there's nothing to beat pushing a shopping trolley around a busy supermarket and seeing exactly what you're getting. Imagine all those 'retail-therapy' obsessed women having to shop on their PC, iPhone or whatever rather than have the thrill of browsing through racks of clothing! Frustration wouldn't begin to describe it!

Yet online shopping is the villain of the piece when it comes to the recent sad demise of many companies that had become household names. As in the case of film, where magazines like AP frequently told us to use it or lose it, the same thing applies to our local photo dealers. Unfortunately, the rot has set in. At the moment, we still have a bit of a choice. But it will be a sad day when a shopping trip for an exciting new (or vintage) piece of photographic kit entails little more than a few clicks of a mouse.

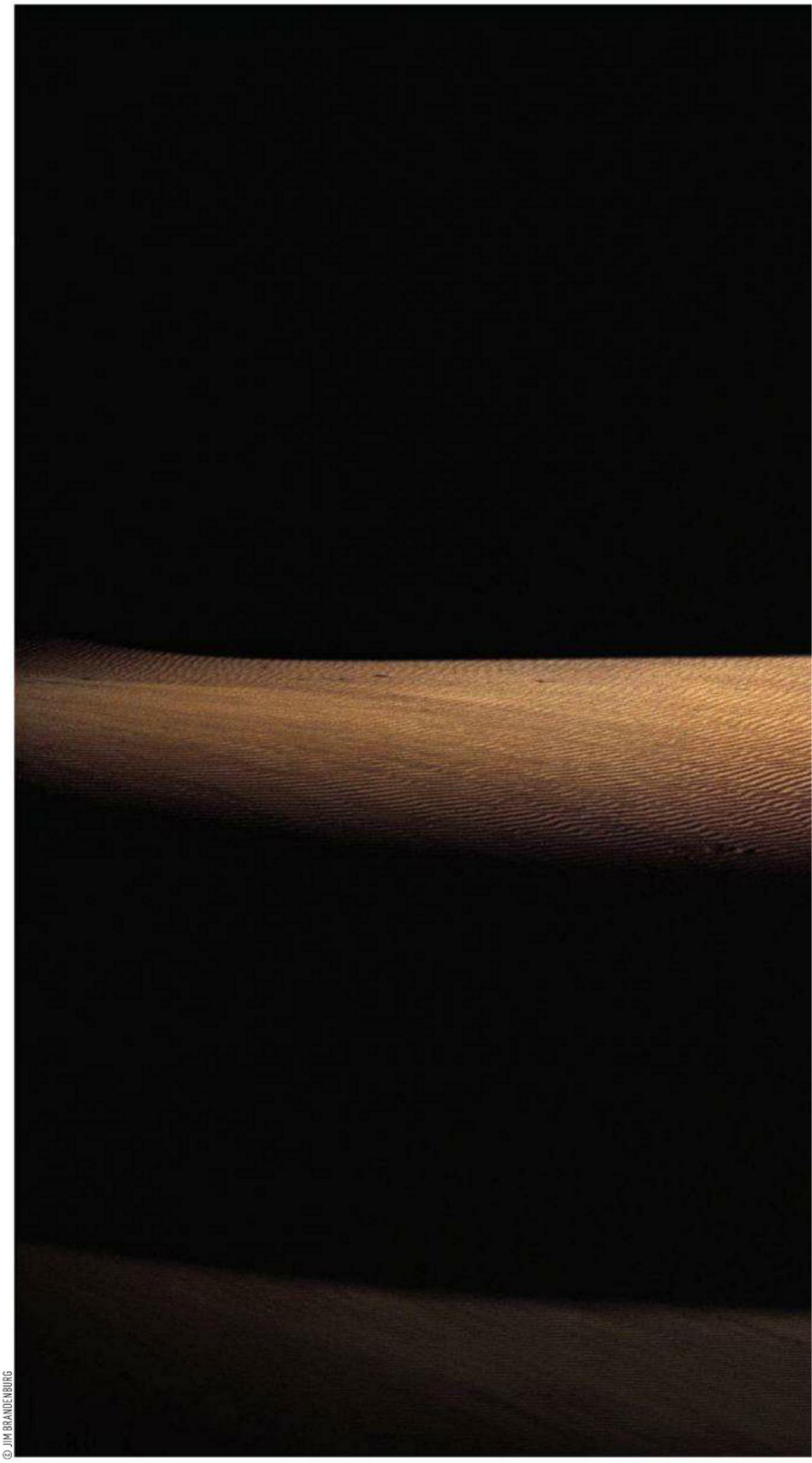
BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

PHOTO INSIGHT

JIM BRANDENBURG
For more than 30 years, Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month, Jim will share the story behind one of his nature images

To see more of Jim's images visit **www.jimbrandenburg.com**

Jim Brandenburg explains how he took his atmospheric shot of an oryx in the deserts of Namibia



© JIM BRANDENBURG

LIKE many of the shots that I've written about in *Photo Insight*, this image of an oryx was taken while I was on assignment for *National Geographic* magazine. The difference with this one is that I wasn't sent there to take this picture – I was there to produce a culture story about Namibia or, more specifically, the war that was taking place there at the time.

In that period, Namibia was fighting for its independence from South Africa, so this would have been before 1990, when the country finally gained its independence. There was a lot of terrorist activity and plenty of landmines on the road back then. I spent many of those nights listening to the sounds of gunfire and bombs going off in the distance. Yet despite all this, I ended up coming back with a nature story. The editors actually teased me about that. I would often go off somewhere to get a war story and end up coming back with a lot of shots of wildlife. It wasn't necessarily criticism – it was actually quite complimentary.

I did end up producing *National Geographic's* war story, but the nature images were the strongest of the bunch. This is one of the most powerful nature photographs that I took during that trip and potentially one of the most powerful pictures I've ever taken. Rosamund Kidman Cox, who was the editor of *BBC Wildlife* magazine for many years, has told me this is one of her favourite pictures of mine. That's high praise indeed from someone who is generally considered the godmother of wildlife photography.

This is an image that I like for a number of reasons. One of them is that Namibia, as you can imagine, was a near impossible place to work due to the political tension and the fact that sand would always get into your camera. These days, we see a lot of pictures coming from that region, mostly from European photographers.

The area you see here has the largest sand dunes in the world. When you work for *National Geographic*, you look for a location that can give you information and context. That's what I wanted to show here – the expanse of sand and the oryx giving a sense of scale. A lot of wildlife photographers will try to get as close as possible to their animal subject. They'll use a zoom lens or attempt to approach the animal to show all the details. It's called trophy shooting. My approach is to pull out and show the animal within its environment. I want to make a piece of landscape art and show the animal in it. I don't tend to go for conventional portraits. This is one of the more successful examples of that point and it was something that I learned a long time ago.

The other reason that this image works for me is the light. It was shot late in low light – not quite sunset, but pretty late on. The image was taken on Kodachrome film, which is why the blacks really are black. Had I shot it on one of today's digital cameras there probably would have been a little more

detail in those areas. I scanned the negatives myself several years later and there really is no detail at all in those blacks. Kodachrome is a film with great contrast anyway and I actually underexposed this shot when I took it. I always did that by rating the Kodachrome at ISO 80, rather than the ISO 64 it was out of the box. Sometimes I regret that because I end up losing a lot of shadow detail. However, on this occasion it works.

What's rare about this shot is that it's one of the few photographs where I've known what I wanted. I previsualised the image, which is a rare thing for me. That's simply because nature can be such an unpredictable subject. This is one of those lucky times when I surpassed my own expectations. I knew that I wanted to get a picture of an oryx on the sand dunes and set about putting myself in a position where I knew I could achieve that. I remember how excited I was when that whole image developed in front of me, both on location and when I saw the negative.

The sand dunes are almost sensual in that they look like a human form. It has implications of the beautiful curvature and shadows of a body. I've heard that from several people. Nude photography has always been a highly regarded genre, particularly in the photographs of someone like Bill Brandt, and this is my own little addition to that world. **AP**

Jim Brandenburg was talking to Oliver Atwell

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UNUSUAL COLOUR EFFECTS

MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

Martin Evening's

Retoucher's Guide

Martin Evening explains how to create unusual colours in Lab Color mode

LAB COLOR is a device-independent colour space that is able to describe more colours than the eye can see or that any device can reproduce. Inside Photoshop, Lab Color often plays a key, hidden role as an interchange space when making colour-profile conversions, such as RGB to CMYK. In the early days of digital imaging, there were a number of repro techniques that made use of the Lab Color mode. For example, you can edit in Lab Color mode to keep the luminance separated in the Luminance 'L' channel. Also, when colour-correcting Caucasian skin tones, these should have fairly even 'a' and 'b' channel values.

Photoshop has advanced a lot since the early days of digital imaging. The introduction of layers and the Luminosity blend mode mean that it's no longer always necessary (or desirable) to physically convert an image to Lab Color mode in order to exploit the power of Lab. Meanwhile, Photoshop does still make use of the Lab Color space in its 'under-the-hood' processing in a lot of the Camera Raw and filter calculations.

It's interesting to see what happens if you edit an image in Lab Color mode, though. Try converting a regular RGB image to Lab Color mode and individually inspect the 'a' and 'b' channels. These contain all the colour information, but look flat in tone contrast. As you manipulate them, you can introduce radical colour changes to the image.

What the technique described here demonstrates is the potential to create rather unusual colour effects, such as a colour infrared look or acid colours. You might also omit the 'invert color' step to produce a less distorted colour effect.

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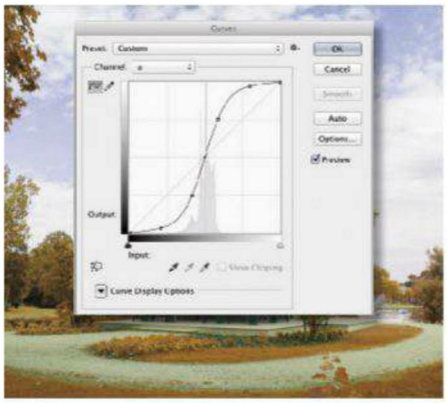
1 I started here with a colour image that had been converted from a raw original, opened in ProPhoto RGB and preserved in 16-bits-per-channel mode. This was important because the following steps caused a lot of Levels stretching and keeping an image in 16-bit throughout would guarantee a smoother end result.

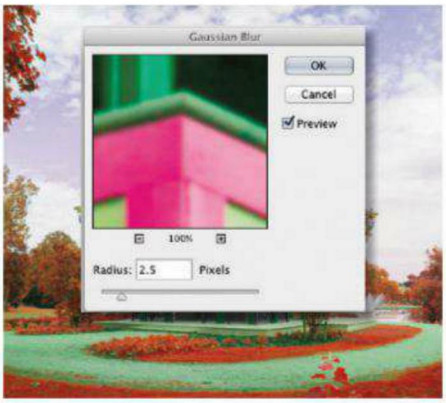
2 The first main step was to go to the Image menu and choose Duplicate... to create a duplicate of the master image and convert it to Lab mode. You can do this in Photoshop by going to the Image menu and choosing Mode>Lab Color.

3 I made sure that the 'a' channel only was selected in the Channels panel and inverted the channel by going to the Image menu and choosing Adjustments>Invert (Command+I on a Mac and Control+I on a PC). Already you can see this produces an interesting colour infrared-type look.

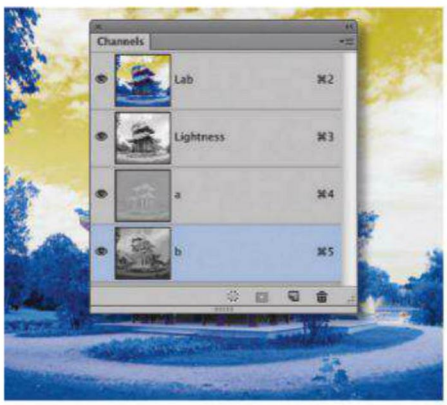


4 With the 'a' channel still selected in the Lab mode duplicate image, I went to the Image menu, chose Adjustments>Curves... and applied this strong, contrast-inducing curve shape. As you can see, this produced a much stronger colour effect – so strong, in fact, that the colours in the actual Lab image were too vibrant to be seen on the display or reproduced in print.

5 I made sure the composite 'Lab' channel was selected and used the Move tool with the Shift key held down to drag the Lab image version over to the original master RGB image and add it as an aligned layer. I then set the blend mode to Color. This meant that only the colour values in Layer 1 modified the underlying Background layer.



6 An extreme Curves adjustment, like the one applied in step 4, may have caused some artefacts to appear in the image. To be on the safe side, I went to the Filter menu, chose Blur>Gaussian Blur and applied a 2.5-pixel blur to Layer 1. This helped smooth out any artefacts and because the layer used the Color blend mode it didn't cause the composite image to appear blurry.



7 I then repeated more or less the same steps as outlined in step 2 onwards. More specifically, I switched off the visibility for Layer 1 so only the Background layer was visible again. I duplicated the image and then deleted the hidden Layer 1 before converting the duplicate to Lab mode. This time I selected the 'b' channel and inverted that, followed by a Curves adjustment.

8 I selected the Lab composite channel in the Channels panel, dragged the image across to the master RGB image to create a Layer 2, blurred the layer and set the blend mode to Color. I was now able to experiment using different opacities to each layer to see what effect this would produce. To start with, I set the Layer 2 Opacity to 30%.

9 Next, I selected Layer 1 and reduced the Opacity of this layer to 80%. The image you see here is just one of many different outcomes that could be achieved by adjusting the opacity of both added layers.

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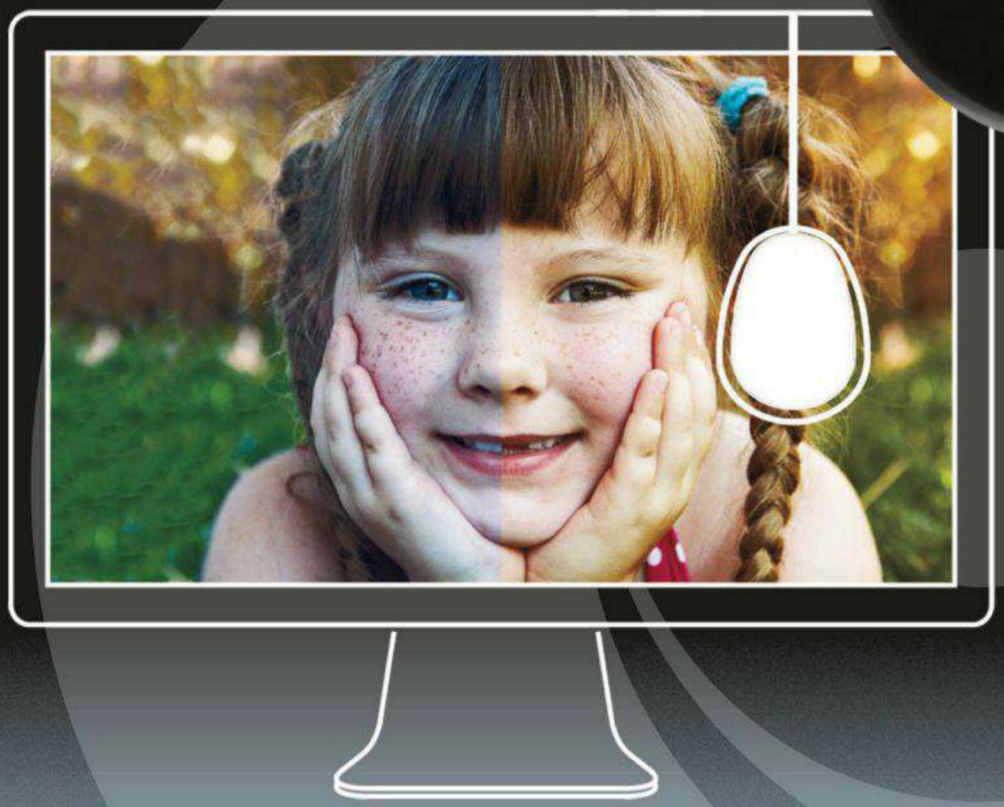

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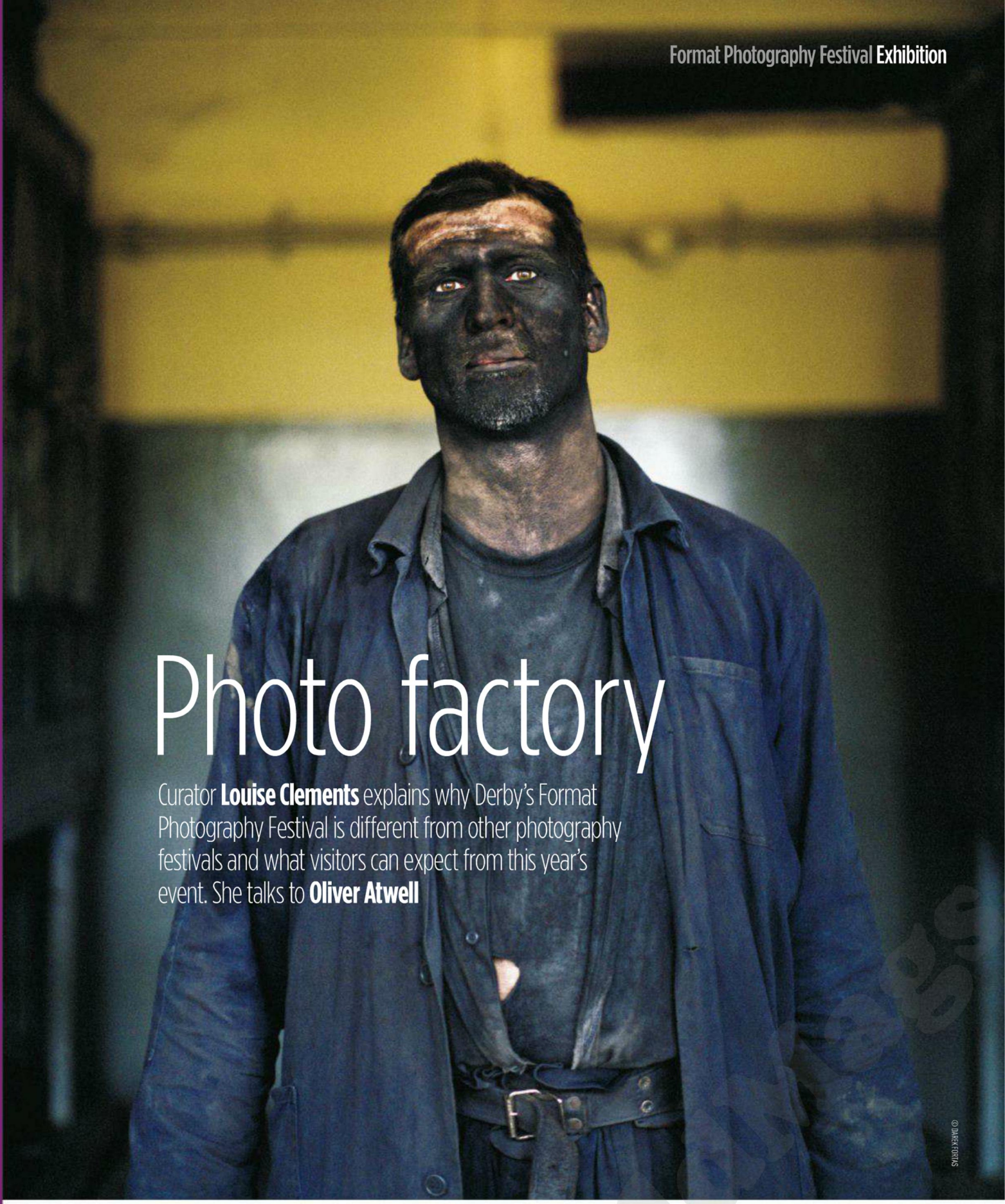

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Photo factory

Curator **Louise Clements** explains why Derby's Format Photography Festival is different from other photography festivals and what visitors can expect from this year's event. She talks to **Oliver Atwell**

'Coal Story' by Darek Fortas. Fortas combines photography and archival research, highlighting the political and social capacity of miners

IN A CREATIVE landscape crowded with photography festivals and exhibitions, how do you stand out? It's not easy. A photography festival – in fact, a festival of any kind – needs to establish its own identity, offering something that little bit different.

In just eight years since its inception, the Derby-based biennial Format Photography Festival, in association with arts-based charity Quad, can count itself as one of the UK's leading international contemporary festivals of photography. It is assuredly one of the freshest and most dynamic events in the photographic calendar. The programme of events and exhibitions offers itself up as a platform for national and international photographers, all of whom can exhibit, offer advice, swap skills and engage with the audience. With that in mind, perhaps the thing that separates Format from many of the others that surround it is a commitment to open dialogue about the nature of photography – what it is and what it can be.

Format was established in 2004 by freelance curator Louise Clements, along with Mike Brown, the head of arts at Derby City Council and

© SEBASTIÁN LISTE

'Urban Quilombo' by Sebastián Liste. Since 2009, Liste has documented a community living in an abandoned chocolate factory in Salvador de Bahia, Brazil

someone who had been involved in Derby-based photography festivals since 1997.

'There's a bit of a legacy in Derby with regard to photography,' says Clements. 'The University of Derby has always been one of the best places to study the subject outside London. A wide variety of leading photographers have studied at the university, and famously some were actually refused entry. In the past, the photography-pioneer William Henry Fox Talbot actually lived in Derby, so the city has links back to the earliest days of photographic innovation and development. With all those threads in mind, Mike and I decided to curate the first edition of the Format Photography Festival.'

The first Format Photography Festival took place in 2005 and was a collaborative effort between Format and the University of Derby. This festival was a huge success and involved people such as the photographer and video artist Willie Doherty and Tom Wood as part of their list events.

'The response was incredibly positive,' says Clements. 'Since then, we've had people as diverse as David Lynch in 2009 and Bruce Gilden in 2011 getting involved in the festival. The list of contributors is impressive. But what I think is important is that many of the core principles we established back in 2004 still remain today – generating a discourse on photography and curating it in such a way that it remains accessible to anyone who chooses to visit.'

FOCUS, EXPOSURE, DEVELOPMENT

The Format Photography Festival is divided into three sections, all of which serve different roles but cross over in highly significant ways. First there is Focus, the part of the festival that finds Format curating the exhibitions and the festivals as well as working with partners located in the UK and beyond. Through Focus, Format will create commissions, residencies and collaborate with photography collectives.

'Many of these projects will have been seen for the first time, not just in the UK but anywhere in the world,' says Clements. 'They will be created especially for the festival and then consequently will go on tour around the world. The USP [unique selling point] is that people get to see something they haven't seen before, not just the things they've seen in other galleries and festivals.'

Exposure is a section dedicated to sending out an open call to artists from throughout the world, with the only caveat being that the ideas and work must somehow fit within the parameters set by that particular year's theme.

'The Format Photography Festival is neatly divided into three sections, all of which serve different roles but cross over in highly significant ways'

© OLIVER WOODS

'Red Star, Black Gold' by Oliver Woods. This series looks at how Chinese factories and manufacturing have been fired by an insatiable appetite for coal

'An open call means we can find people we may not know about and give these practitioners exposure,' says Clements. 'Any submissions are then looked over by an expert jury, with the successful applicants being shown side-by-side with established contemporary photographers. Each year there are more and more submissions, with an increasing number of people selected. However, we also accept ideas for exhibitions and workshops. It creates an ethos of inclusion and a desire to involve people who have cutting-edge ideas but not necessarily the exposure they need. We want to invest in and develop the ecology of the photography practitioner and photography enthusiast.'

The Development section of the festival revolves around participatory work, educational development in professional practice and supporting people in such a way that they can engage with the ideas and techniques on offer throughout Format. Much of this takes place within the numerous workshops that are scheduled into the programme, such as phoneography,

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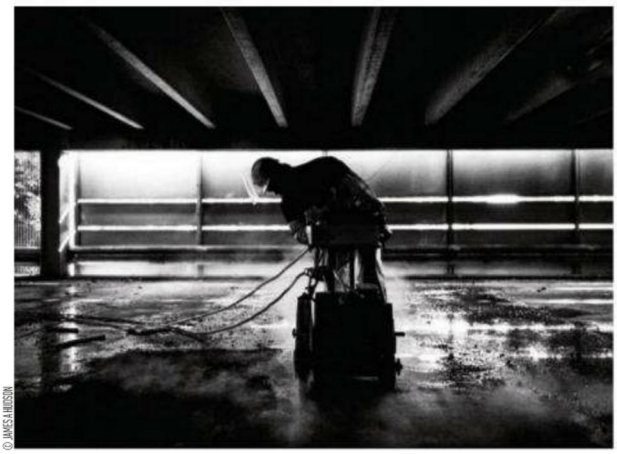
© TIM GEORGE

'Fight or Flight' by Tim George explores the psychological impact of occupational stress – a conflict between the needs of the individual and the demands of the workplace



© JAMES A HUDSON

Photoshop, hand-built cameras and even how to make your own 'zine'. Most interestingly this year, Format is hosting a major international portfolio review, the biggest in the UK.

'We have professional reviewers coming from all over the world, such as America, India, South Korea and China,' says Clements. 'It's an amazing opportunity for practitioners to meet people they would never normally get to meet, let alone have a one-to-one, 20-minute portfolio review with them. It's also a great way of building relationships with your peers and generating the potential of getting your work out there and seen on an international scale.'

Above: 'Industry' by James A Hudson. Hudson explores the working conditions of employees in factories and building sites in a variety of locations throughout the world

SPANNING GENRES

Format's diverse nature goes beyond the list of events on offer and extends into the range of photographic genres and techniques it displays. For instance, it's not unusual to see such things as camera obscuras and tintypes. Format also chooses not to restrict itself to any particular genre and instead welcomes work that functions under the banner of photojournalism, performance, video, contemporary fine art and many more. The festival even once played host to a photo comedian.

What's most interesting is seeing how each of these genres interprets Format's theme, which this year is Factory. Themes have been a part of Format since its inception and have included such things as Photocinema, Trans/form and Right Here, Right Now.

'Format's diverse nature extends into the range of genres and techniques it displays. It's not unusual to see such things as camera obscuras'

'The theme has come from the fact that Derby has a World Heritage Site [the Derwent Valley Mills],' says Clements. 'Derby is the birthplace of mass production and the world's first factory. It's also a theme that has international appeal and taps into the zeitgeist of going against the mass produced. It's going to surprise people visiting the exhibition how such a wide variety of ideas and genres can come together under a single theme. They're all very different interpretations, but most importantly they all say something different.'

Looking through the photographers on display, this point is clearly revealed. On the one hand you have Tim George's project 'Fight or Flight', an exploration of the psychological impact of occupational stress (see left), and Hajime Kimura's 'Tracks' with its stark monochrome look at the breeding of racehorses in Hokkaido (see below).

'It's a challenge in that it addresses people's perceptions of how a theme can be interpreted and delivered,' says Clements. 'We've actually broken down the theme into several smaller chunks, so we've taken it into the realms of the family album and even postcards. We've articulated them to be part of the theme in terms of how photographs were mass-produced as postcards, but it is now something that is dying out. However, in many ways the format has moved with the times. Now there is a mobile phone app with which you can have your images turned into postcards. It's a small part of the shifting landscape that Format tries to represent.'

This diversity and embracing of the shifting perceptions of photography is what makes the Format Photography Festival such a unique experience. It's also rare that an event like this will place such an emphasis on helping people to push their image making further. It's all about education and development – and that really is the biggest compliment you could give a photography festival. **AP**

© HAJIME KIMURA

Right: 'Tracks' by Hajime Kimura. Kimura's series documents the life of racehorses in Hokkaido, northern Japan, an area that was, until 1904, originally known for its war horses

The Format Photography Festival will be held from 8 March-7 April in Derby. Visit **www.formatfestival.com** for details

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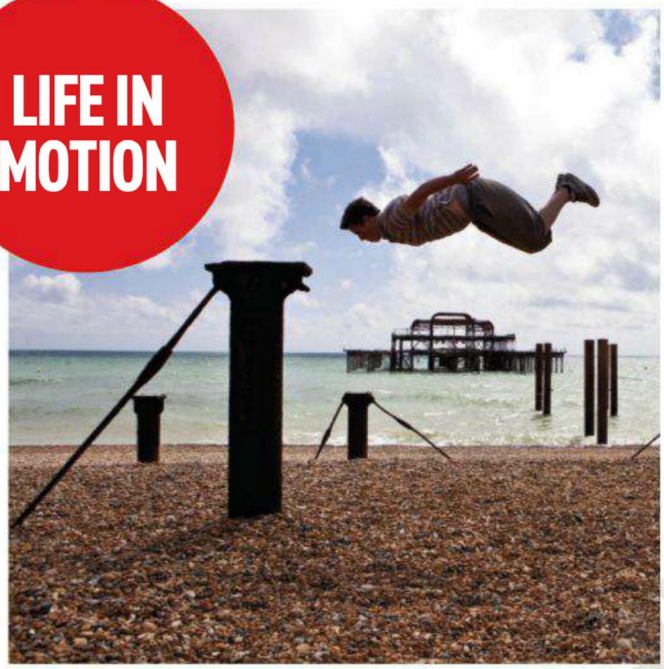
LIFE IN MOTION



© HEATHER SHUKER

Round 2 of this year's Amateur Photographer of the Year competition, sponsored by Panasonic, is Life in Motion (long exposures/frozen action). Action shots utilise one of the most basic components of your camera: the shutter speed. The shutter opens, the action unfolds, the shutter closes. But is it quite as simple as that? For this round we want you to explore the ways that action can be represented in your images. You can either choose to freeze the action using a fast shutter speed or send in your shots of motion blur, achieved with a slow shutter speed. Turn to page 27 for some advice and ideas on what to look out for.

We have thousands of pounds' worth of fantastic camera equipment up for grabs, as well as the chance to be crowned Amateur Photographer of the Year 2013. The closing date for round 2 is 29 March 2013. First prize is a Panasonic Lumix DMC-GH3 plus Lumix G Vario HD 14-140mm f/4-5.8 Asph Mega OIS lens worth a total of £2,093.99. Second prize is a Panasonic Lumix DMC-TZ30 worth £319.99. Third prize is a Panasonic 32GB SDHC Class 10 memory card worth £35.99. That's a fantastic prize package worth £2,449.97! The top 30 photographs will be published in our 27 April issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy13**

Round two

Life in Motion

What is there to say about your camera's shutter speed that hasn't been said before? Short shutter speeds freeze the action and long shutter speeds blur the action. It's as simple as that… or is it?

Gone are the days when motion blur was seen as a mistake. The fact is, motion blur, as long as it is deliberate, has become an acceptable creative tool for photographers. Take a look back through some of our previous APOY entries for some fine examples.

As the advances in digital technology surge ahead, motion blur and camera shake are no longer inevitable flaws dictated by ISO settings and camera capability. Now photographers are free to use their shutter speed consciously and creatively. It used to be the case that there was an agreed upon 'right' shutter speed to capture action. Now the boundaries and rules have been deconstructed. But that's not to say we just want to see a lot of blurred images. We also want you to try freezing the image. Find the decisive moment and capture the action. You have plenty of tools at your disposal, such as flash. It doesn't matter what the subject is, just so long as it is exciting and engaging.

PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Under the Weather	Autumn and winter weather	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Wideangle World	Wideangle/pan stitch	2 Nov	29 Nov	21-28 Dec

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-GH3 plus a Lumix G Vario HD 14-140mm f/4-5.8 Asph Mega OIS lens worth a total of £2,093.99. The GH3 is a compact system camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has a weather-resistant magnesium-alloy body, an extended sensitivity range of ISO 125-25,600 and a 1.744-million-dot EVF. Other features include a Venus 7 HD II engine so noise is well controlled even at high ISO sensitivities, plus a low-pass filter to suppress moiré while maintaining high resolution. The Lumix G Vario HD 14-140mm f/4-5.8 Asph Mega OIS lens offers a wide and long zoom range of 14-140mm zoom (28-280mm in 35mm equivalent) to suit a variety of shooting situations, from scenery to portraits, in a lightweight body. The lens also incorporates Mega OIS – Panasonic's optical image stabilizer.

2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-TZ30 worth £319.99. This high-spec compact camera has a 14.1-million-pixel, high-sensitivity MOS sensor, 20x optical zoom Leica DC lens from 24mm ultra-wideangle (24-480mm in 35mm equivalent) and 50p full HD video recording. The TZ30 also features 10fps burst shooting in full resolution and GPS. The Power OIS (Optical image Stabilizer) with Active Mode helps suppress blur, being particularly useful when shooting handheld or at night with a slow shutter speed.

3rd prize

The third-prize winner will receive a Panasonic 32GB SDHC Class 10 memory card worth £35.99. The 32GB card is ideal for recording AVCHD high-definition video and high-resolution raw files. With a maximum data transfer speed of up to 20MB/s, the 32GB SDHC card allows high-speed burst shooting when taking still photos. The card is also equipped with the 'Proof 6' feature to withstand severe conditions, making it water-, shock-, magnet-, static-, X-ray- and temperature-proof.

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Here are some tips and suggestions to help you get started

Why not try...

ON THE STREETS

The most obvious place to start when you're looking for good motion shots is right on your own doorstep. Cities, towns and villages are full of people and traffic, all of which can be used as interesting focal points and lend themselves brilliantly to motion blur and frozen action. The shapes and colours that you'll find on the street will give you not only context, but also a range of excellent framing and compositional opportunities. But with all that in mind, perhaps you don't even need to go as far as through your front door. The interior of your own home could throw up some interesting spectacles (see below). Remember, there are no rigid subject rules here – any location is acceptable.

© PAUL BROADBENT

© DAMIEN DEMOLDER

IN THE WILD

Motion blur is a creative application that suggests two things that can often be difficult to capture in photography: drama and urgency. What this means is that just the simple act of increasing your shutter speed adds a dynamic level to your image. This is something that comes across strongly in the image (above) of two running wildebeast taken by AP Editor Damien Demolder. Notice how the image conveys speed. While the picture is suggestive and abstract, there's just enough information for us to know exactly what it is we're seeing. But not only did Damien use a slow shutter speed, he also panned the camera. It's a technique worth practising.

IN THE HOME

© SIMON ANDERSON

There may not even be any need to leave the comfort of your own home to find great motion shots. As mentioned above, your own abode may throw up some great images so you don't necessarily have to wait for a situation to develop. You can set something up in a similar way to the situation shown in this playful image. Simon Anderson took 17th place in our People at Home round in APOY 2011 with this shot. He had his camera set up ready when his daughter leaped on the bed and fired the shutter using a cable release. It's a brilliantly uncomplicated and energetic image and one that can't help but win you over.

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After you've read the rules, send your entry to:
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RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. 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AP expert guide to...

Hand colouring

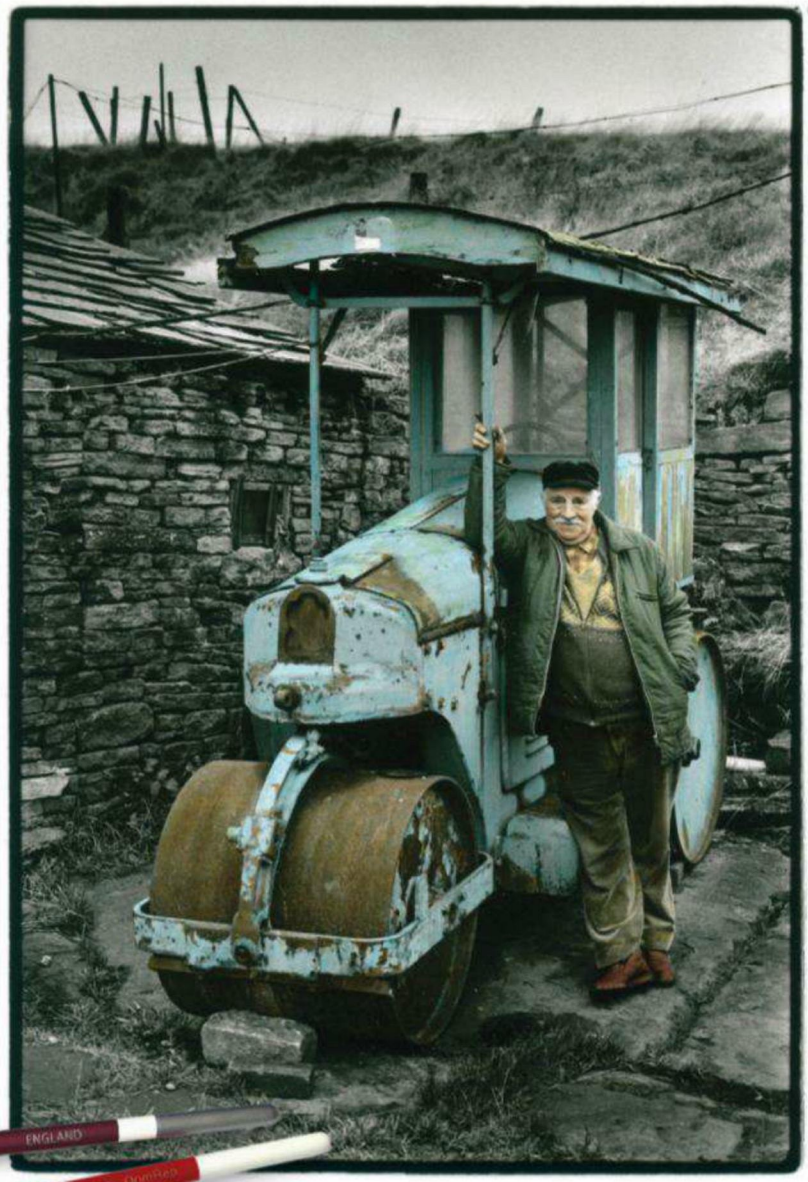
Andrew Sanderson continues his exploration of alternative processes with a look at the intricate art of hand colouring monochrome prints

THE IDEA of adding colour to a monochrome image by hand goes right back to the beginning of photography. This was the only way to get a colour photograph, even though colour photography using the three-colour process was put forward just short of 20 years after the first photograph by Nicéphore Niépce. It was, in its early years, expensive and difficult to produce a colour image, so hand colouring became a practical way to give the impression of colour. Everything from daguerreotypes, salt prints and lantern slides were used to make these kind of images.

Colouring photographs continued until the Second World War, by which time it was superseded by the new Kodachrome, but various kits were still being marketed up to the 1950s. It was very popular in Japan, where it was highly respected in the mid-19th century.

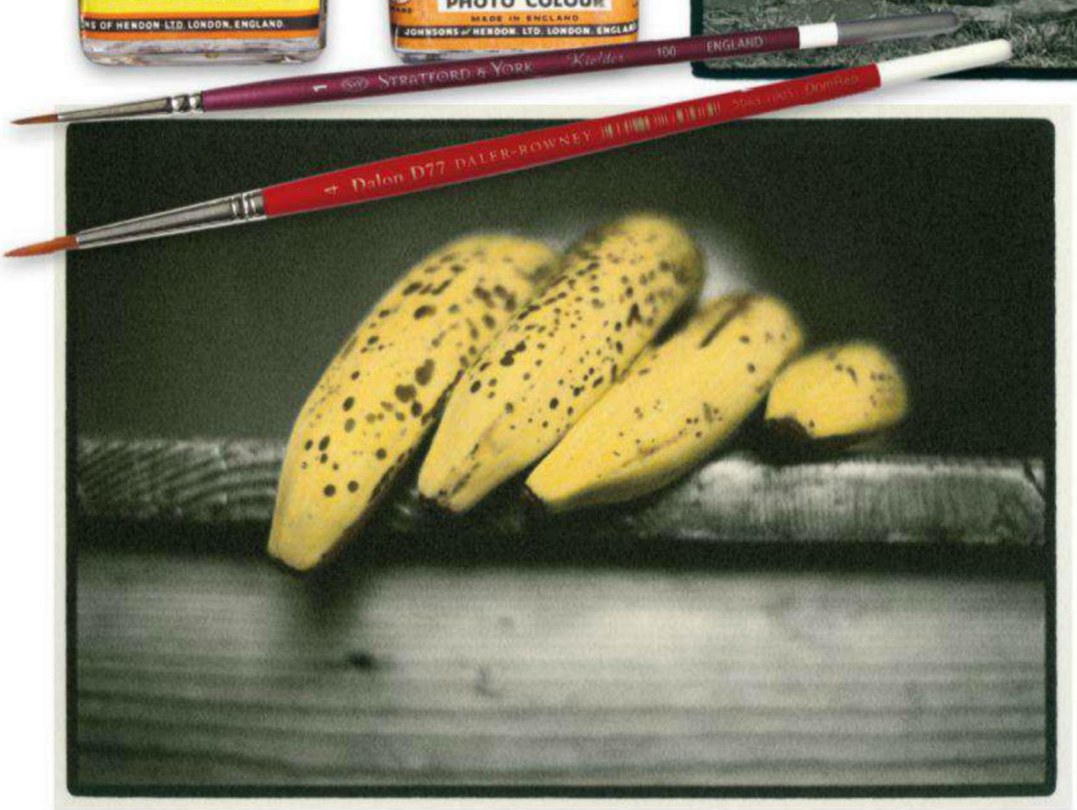
In the mid-'70s it was revived in the UK as a bit of a novelty and appeared in some fashion work and also on record sleeves and book covers. David Bowie's *Ziggy Stardust* album has a hand-coloured image on the cover, as do many others from around that time by Led Zeppelin, Roxy Music, AC/DC, the New York Dolls, George Benson and Dr John.

Right: Dyes applied to a glossy 7x5in RC print



Below: All dyes should be diluted before use, although how much will depend on the strength of the colour

Bottom: This image was printed on Ilford Multigrade Art 300 paper, coloured with yellow and brown dyes followed by yellow pencil



FINDING COLOUR

I first saw examples of matt prints coloured with pencils in 1978 and was immediately intrigued. The work was by a Yorkshire photographer called Porl Medlock. After seeing these I wanted to try hand colouring, but didn't want to copy Medlock's work directly. I decided to use dyes rather than pencils and my first attempts were rather heavy-handed. I was plagued with patchy colours. To minimise this, I tried diluting the dyes and building up the colours gradually, and while this definitely evened out the colour, it still needed careful application. My first prints were small, but I soon progressed to doing everything at 10x8in and found this an ideal size with which to work.

Around this time, I was becoming disillusioned with the quality of actual colour prints. I'd had some prints made for a college project and was less than excited about them. The sharpness I could get from a medium-format negative wasn't there on these commercial prints and the

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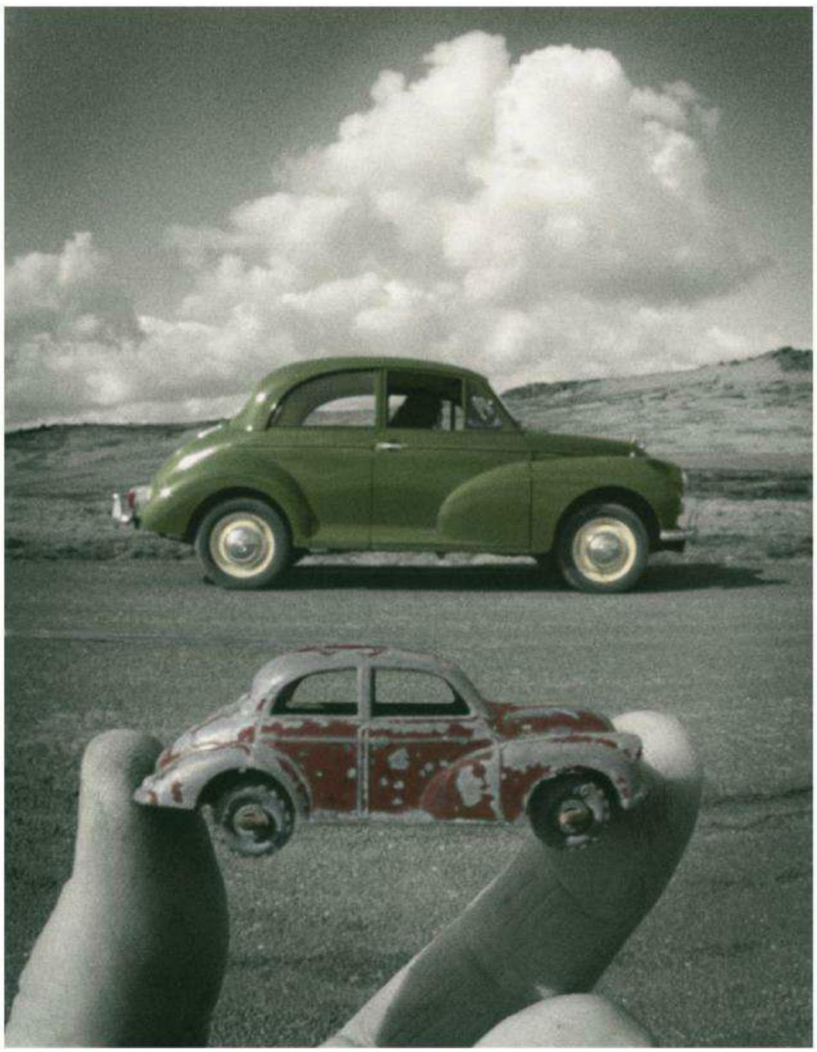
USING PENCILS

PENCILS are great for colouring, but they are best used on matt paper. They also obscure the image if applied too vigorously, so this may mean that photographs with a lot of detail are unsuitable. If the paper is too rough, the colour sits in tiny clumps on the surface of the print, which can look coarse in areas such as sky. An application of dye first will reduce this. A very good darkroom paper for this type of work is the new Ilford Multigrade Art 300 paper.

Right: Selective colouring was used to emphasise two elements of the picture. Dyes were applied to an RC print with pearl surface



ALL PICTURES © ANDREW SANDERSON

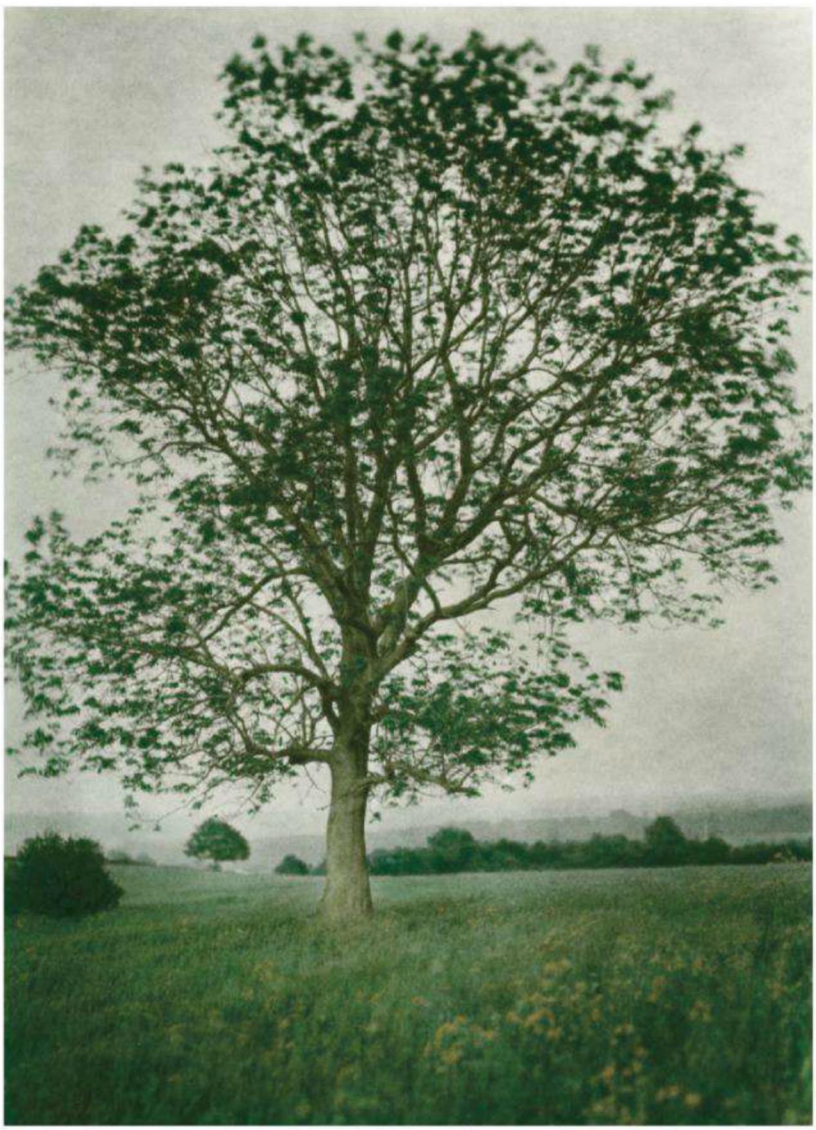
Below: An image on Ilford FB gloss paper. This night shot was coloured selectively to bring out certain parts of the image. The colour was applied very weakly to the pumps to simulate faded paint, but more strongly to the signs where the original colour was strong

colours were either garish or pale and inaccurate. This made me more interested in hand colouring as a way of getting the sharpness and having a more accurate and controllable colour.

After colouring quite a few 10x8 prints, I decided to go bigger and made myself a sharp 20x16in from a 5x4in neg. I then spent hours, carefully adding diluted dye with a small brush. As you can imagine, this is not a quick process; working slowly and carefully on a large print takes a long time, but this is not a problem as I often find the experience very relaxing. The final result was very satisfying and I produced a few in succession that year. Two of them were reproduced as posters in the late 1980s and sold all over the world.

PRINT CHOICE

All types of black & white (darkroom) prints will take coloured dyes and all matt prints will take pencils to differing degrees. The better the texture, the more the pencil has to abrade against. Inkjet prints may take dyes, although you would have to test your own papers – it's an area I've only experimented with a little. The problem I had was that the papers were designed to be absorbent and they soaked up the dye as soon as the brush touched the paper. This meant it



was impossible to get any spread and the colouring was extremely patchy. If inkjet is your only option for producing prints, try printing onto ordinary cartridge paper and you should get round this problem.

PREPARATION

When you begin your hand colouring, make sure you have a few things sorted out. First, the type of lighting that you colour under is important. Bright daylight is best, although not full sunlight as this is a bit of a strain on the eyes when working close. Room lighting, whether tungsten or economy bulbs – which are effectively fluorescents – won't give you an accurate sense of the colour, and you will find that your prints look quite wrong when viewed in daylight.

Second, dyes are usually very strong and will not wash out if spilled anywhere, so work on plenty of old newspaper. You will need a jar of water for diluting, and for washing your brush between colours. Have a few pieces of kitchen towel near you in case of any excess that may need dabbing off the print. Also, have a clean piece between your hand and the print to prevent greasy marks from your skin getting onto the print surface.

Top left: Ilford FB gloss paper with dyes applied in washes. There is a bit of streaking in the sky area due to dye being applied a little too strongly

Above left: This image was scanned from a small print found at a junk shop, printed out on cartridge paper, then coloured with dyes and pencils

Above right: An image printed from a large-format paper negative onto Agfa Portriga paper, coloured with dyes

These greasy areas will repel colour and cause you problems.

Third, have an old dish, or a white plastic margarine tub lid to mix your colours on and put a small droplet of washing up liquid on the side. A tiny amount of this will need to be added to each colour you mix up to ensure an even covering.

Good brushes are essential. Old, tatty brushes will not give you control over the spread of the colour and your work will look messy. If you are working at 10x8in size, then you will need a number 1 for fine work, a number 4 for most areas and a number 8 for large areas such as sky. Winsor & Newton Galeria brushes are ideal.

USING THE COLOURS

As I stated earlier, dyes must be diluted before use. How diluted is a question that is hard to give a prescriptive answer to. Some colours can be very strong and intense, while others are weaker – therefore the dilution is different. For instance, when red is diluted it often looks pink, so it may need to have a little yellow added. Greens and blues are generally the same when diluted, but beware of using only one shade of green for foliage. Trees, grass and plants all have different greens.

One of the greatest challenges with hand colouring is to achieve an even colour over a large area such as the sky. I find that it is best to wet the area thoroughly with a large brush and a little soap added to the water. Dab off the excess water with paper towels, then immediately apply the colour, moving it round all the time with a large brush. Skin tones can also be tricky to get right. Have a colour image of skin nearby as a reference and use a spare print for testing the colour before committing it to the final image.

If you can't get your print coloured completely in the time you have available, don't worry. Dried-up dyes on your mixing dish won't be wasted. By adding a bit of water you can revive them and continue colouring at a later date. **AP**

Porl Medlock: **www.porlmedlockphotography.co.uk/gallery_430737.html**
Fotospeed Photo dyes: **www.silverprint.co.uk/ProductByGroup.asp?PrGrp=672**
Ilford/Harman: **www.ilfordphoto.com**

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Digital hand colouring

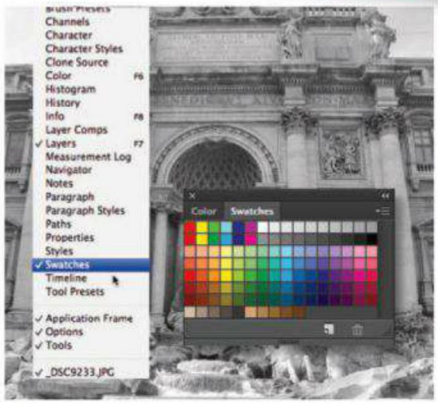
If you don't want to risk hand colouring your prints, you can always do it digitally. **Richard Sibley** explains how

WHETHER you have a scan of an old family photo or simply want to recreate a hand-coloured effect on one of your own black & white images, it is possible to recreate this process using most image-editing software. One of the advantages is that the digital process is a lot more forgiving, meaning that if you make a mistake it is easy to rectify. You can simply go to Edit>Undo or use the Erase tool. However, while the process is straightforward, perfecting the technique can be just as difficult as it is doing it by hand.

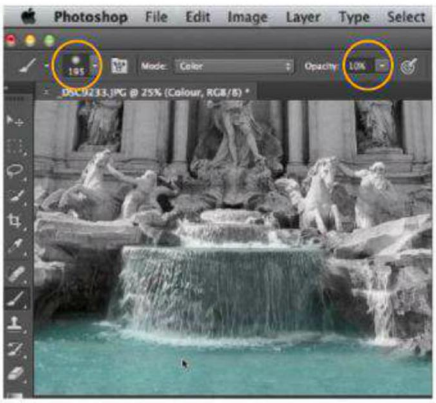
It is best to start with simple subjects, where colour can be applied in blocks in a similar way to a painting-by-numbers image. Fine lines are difficult and time consuming, so avoid these to begin with. The idea is to build up the colour gradually. Don't go rushing in with very vivid, saturated colours. Keep the brush saturation low and slowly build up the effect.

1 Open your black & white image and check that you are working in colour. To do this go to Image>Mode>RGB Color.

2 Create a new layer above the original image (Layer>New>Layer). You will add the colour to this layer, rather than to the original image on the layer below.



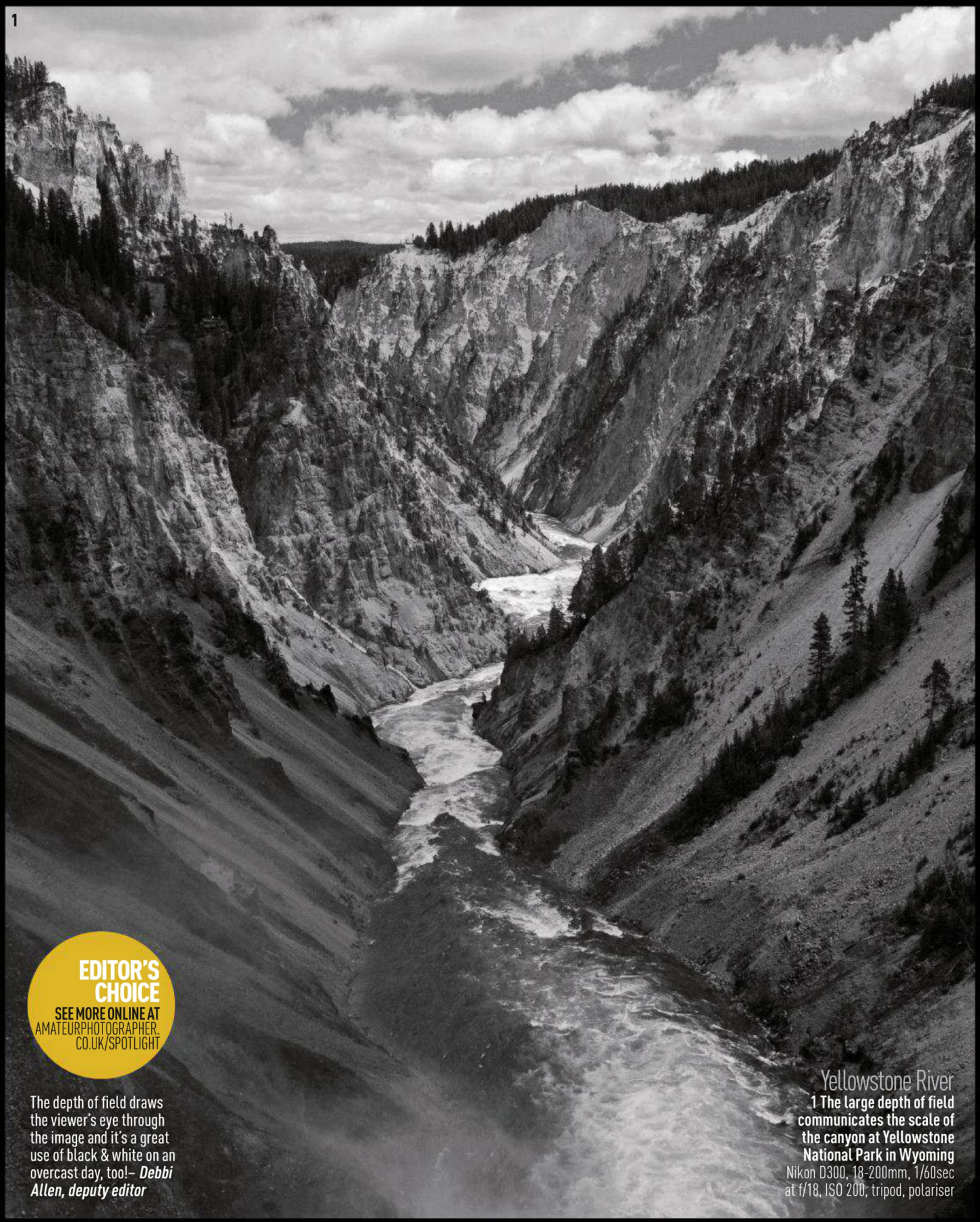
3 Open the Swatches palette (Windows>Swatches) and pick the first colour you wish to use. The default swatches are a good starting point, but you can use any colour you wish.



4 Change the brush to the appropriate size for the first area you wish to fill and change the blending mode to Color. Make sure the Opacity is set to 10% so the colour can be built up gradually.

5 To help fill in around difficult or fine edges, it is a good idea to create a selection. The easiest way to do this is to use the Magnetic Lasso tool in the tools palette.

6 With the basic colouring now done, apply a fairly strong Gaussian Blur (Filter>Blur>Gaussian Blur) to the image to help smooth out any visible brush strokes from the painting. I suggest a strength setting of 12. Finally, change the coloured layer blending mode to Overlay. To finish, flatten the layers and perform a slight dodge and burn on any areas that may need lightening or darkening.



EDITOR'S CHOICE
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The depth of field draws the viewer's eye through the image and it's a great use of black & white on an overcast day, too!– ***Debbi Allen, deputy editor***

Yellowstone River

1 The large depth of field communicates the scale of the canyon at Yellowstone National Park in Wyoming
Nikon D300, 18-200mm, 1/60sec at f/18, ISO 200, tripod, polariser

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Michel Hersen
USA

Given the quality of his images, it is unsurprising that landscape enthusiast Michel has been featured in AP's *Reader Spotlight* pages on a few occasions. Michel enjoys photographing the national parks of the United States, and says he sees the environment in the same as way the 19th century American Hudson River painters perceived it. 'I love the challenge of combining interesting subject matter and wonderful light in a challenging compositional framework,' he says. To see more of Michel's images, visit www.photographybymichel.net.

Mammoth Hot Springs

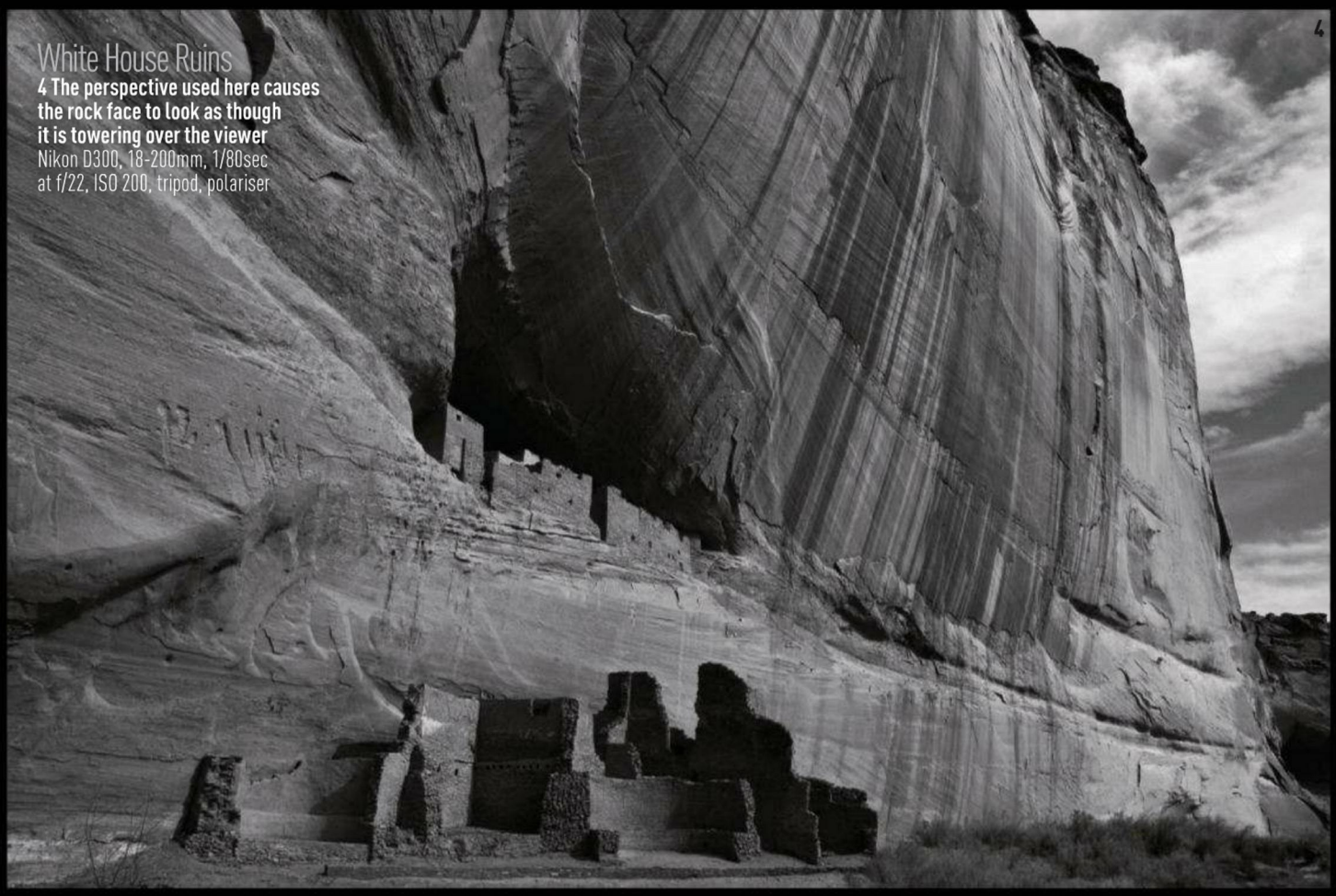
2 The jagged, skeletal tree shapes contrast well with the smooth clouds and the wisps of steam

Nikon D300, 18-200mm, 1/60sec at f/20, ISO 200, tripod, polariser

Driftwood at the spit

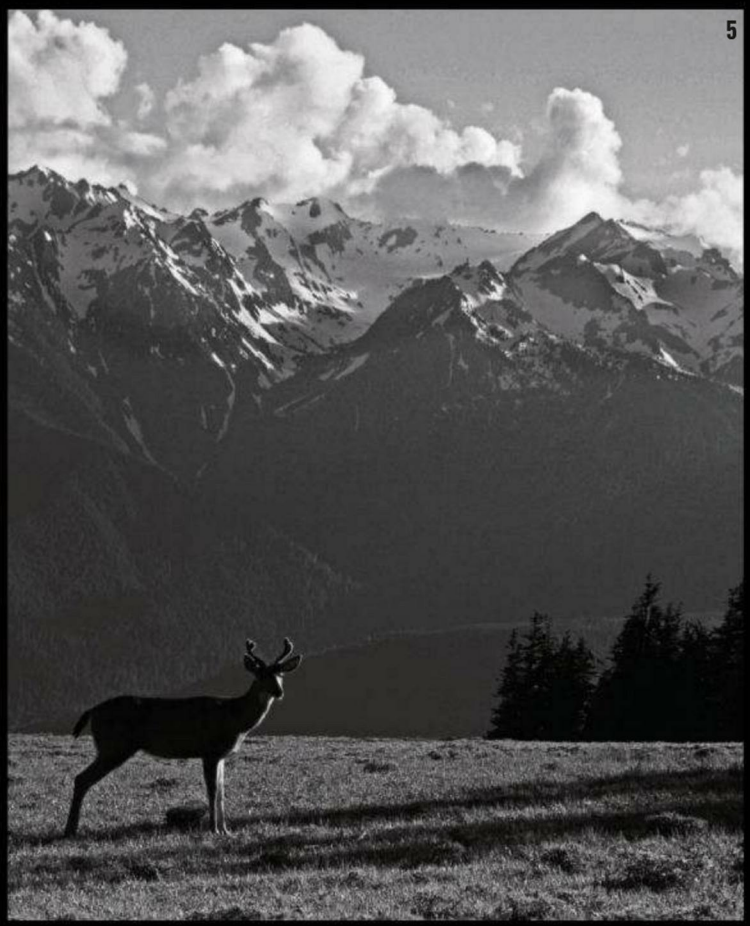
3 Michel chose a creative angle of view for this shot, framing the driftwood against the sea and sky

Nikon D300, 18-200mm, 1/50sec at f/29, ISO 200, tripod, polariser



White House Ruins

4 The perspective used here causes the rock face to look as though it is towering over the viewer
Nikon D300, 18-200mm, 1/80sec at f/22, ISO 200, tripod, polariser



Michel Hersen continued

Deer at Hurricane Ridge

5 Michel has balanced the elements of this image perfectly: the deer, its shadow, the mountains, the skyline and the forest all work well together
Nikon D300, 18-200mm, 1/80sec at f/11, ISO 200, tripod, ND filter, polariser

Clouds over Bentonite Hills

6 The subtle interplay of light and shadow on the hills is one of many effective details of this image, taken in Capitol Reef National Park, Utah
Nikon D300, 18-200mm, 1/250sec at f/18, ISO 200, tripod, polariser

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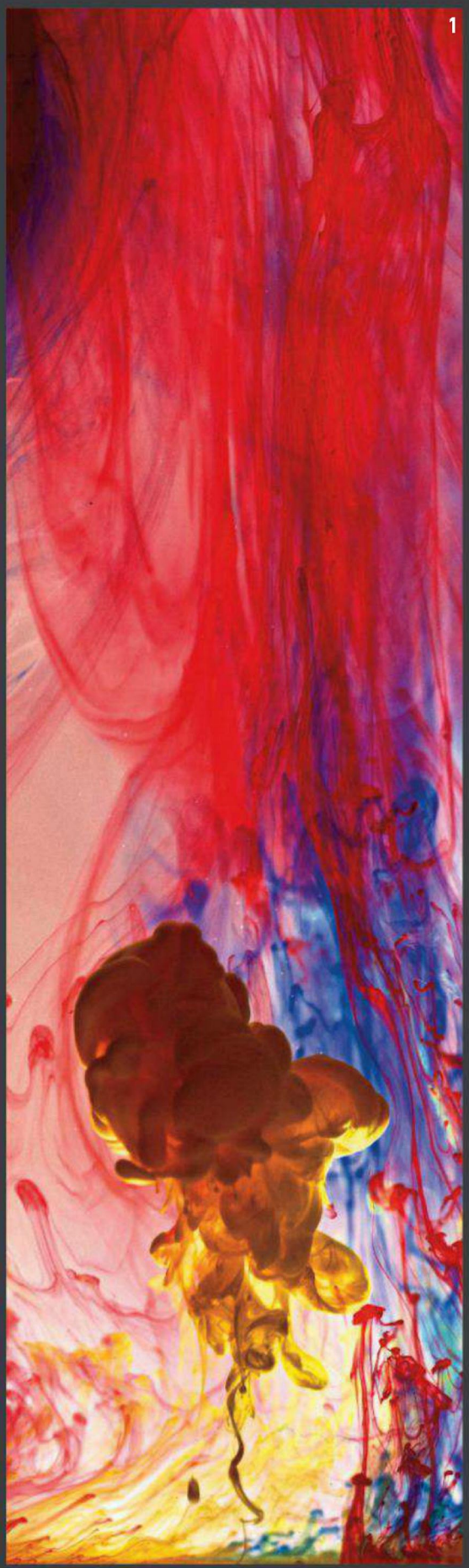

Yellow groundswell

1 Dave created this spectacular abstract image using a home-made water tank plus inks and paint
Canon EOS 7D, 100mm macro, 1/125sec at f/2.8, ISO 400, tripod

Red/blue

2 By slowing down the shutter speed, Dave has produced a slight blur effect without sacrificing detail
Canon EOS 7D, 100mm macro, 1/20sec at f/3.5, ISO 100, tripod

Red cloud

3 The layers of shadow behind the blocks of colour add another dimension to this complex, vibrant image
Canon EOS 7D, 100mm macro, 1/60sec at f/4, ISO 400, tripod

Dave Hudson
Liverpool

Dave first discovered photography some 20 years ago when his children were born, but could only devote more time to it once he retired. 'I joined a camera club and am having the time of my life again,' he says. Dave's favourite photographic subject is still life, because he enjoys figuring out solutions to problems and crafting his own props – the ink-in-water images on this page involved some DIY and a lot of creativity. 'Taking photos takes my mind off everything else, and after the effort of composing and finding the right angles, to get that one shot is fabulous,' he says.

Ivatt Class 4MT

1 Robert says the challenge here was exposing correctly in order to show the details in the cabin and the valve gear beneath
Nikon D300S, 18-200mm, 1/80sec at f/8, ISO 200

Minehead Steam Gala

2 For many, the excess steam from this locomotive might make shooting difficult, but Robert has used it to create a dramatic image
Nikon D300S, 18-200mm, 1/250sec at f/8, ISO 200

At Bishops Lydeard

3 A fireman replenishes the locomotive's water in this image, composed well from a low, wideangle perspective
Nikon D300S, 18-200mm, 1/200sec at f/8, ISO 200

Robert Blackmore
Kent

Robert has been interested in photography since he bought his first SLR, an Olympus OM30, in 1985. He has always been interested in heritage railways and the nostalgic images that come with classic locomotives, and these make up the bulk of his current photographs. 'I like photography because it's a highly creative art form, where ultimately it's up to the photographer how he or she takes the picture,' says Robert.

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Dennis Stock 1928–2010

Dennis Stock was a master of the photo essay who also created iconic individual images, writes **David Clark**

Earl Hines, 'the father of modern jazz piano', flanked by trombonist Jimmy Archey in California , 1958

© DENNIS STOCK/MAGNUM PHOTOS

MANY of the images shot by Dennis Stock in his long career are internationally famous. His early portraits of film stars, singers and musicians bolstered their fame and, in James Dean's case, helped establish him as an icon of his generation. Nevertheless, three years after his death, Stock, who remains widely admired by other photographers, is largely unknown to the public.

This lack of recognition is partly due to the way Stock chose to work. Throughout his life, he diligently pursued a succession of stories that interested him and gave him a sense of fulfilment as an artist, although they brought him relatively little personal attention. Even as a key member of the Magnum agency for more than 50 years, he stood slightly apart from the other members.

'I'm not a photojournalist and I've never wanted to be one,' he said in the book *Magnum Stories* in 2004. 'I am a photo essayist. I never follow the news of the day, but search out my own stories based on what enlightens me, what helps me grow, what gives me spiritual insight – in short, what I love.

'The intention is opposite to most photojournalism. I tend to seek themes, rather than stories, that take a long time to work on – themes that can sustain me and that I can really get to know.'

Stock began working on long-term projects from the early part of his career, after being apprenticed to *Life* photographer Gjon Mili for four years. In 1951, he entered Life's prestigious Young Photographers' Competition with a sympathetic photo essay on immigrants arriving in New York from Poland and East Germany. His portfolio won the $3,000 first prize and led to a direct invitation to join Magnum from the agency's co-founder, Robert Capa.

In 1954, Stock began a project that included what has become his most iconic photograph. It concerned the rising actor James Dean, whose first film, *East of Eden*, had not yet been released. 'It was a two-day assignment that I took two months to shoot, out of my own pocket,' Stock told AP in 2004. He photographed Dean on his family farm in Indiana and later in New York.

While in New York, Stock took a photograph of Dean walking in Times Square during a shower of rain. Seven months later, when Dean was killed in a car crash, the picture became the definitive image of the doomed and rebellious star and one of the 20th century's most famous celebrity portraits.

© CHIEN-CHI CHANG/MAGNUM PHOTOS

Dennis Stock photographed during a break at Magnum Photos' AGM, New York, 2007

In 1957, Stock was commissioned to shoot a book on jazz for a German publisher. During the following three years, he travelled widely while photographing the major jazz performers of the period, including Miles Davis, Louis Armstrong, Billie Holiday and Duke Ellington.

As with his other projects, Stock's photographs explore the subject from all angles. He not only captured dynamic on-stage performances, but also reflective or quirky behind-the-scenes moments that give an insight into the musicians' personal lives.

Stock's work from this period captures what his hero Henri Cartier-Bresson would have called 'decisive moments' in pictures that are brilliantly timed and composed, and which communicate directly with the viewer. 'The goal for the photographer is to be visually articulate,' he told *The New York Times* in 2009. 'Call it art or not, we photographers should always try to pass on our observations with the utmost clarity.'

He went on to photograph film stars including Audrey Hepburn, Marilyn Monroe, Humphrey Bogart and Grace Kelly with the same tenacity and visual panache. However, during the 1960s, Stock moved away from celebrity portraiture to explore a variety of different subjects. They included 'road people' (including biker gangs, motor home owners and hitch hikers) and the hippie communes of the period.

In 1968, Stock took a leave of absence from Magnum to make several documentary films for his own company, Visual Objectives, but returned in 1969.

During the 1970s and '80s, the subject area of his personal projects broadened further, financed by his

© DENNIS STOCK/MAGNUM PHOTOS

Audrey Hepburn in a pensive moment during the filming of *Sabrina*, New York, 1954

'When you're shooting what you're interested in shooting, you're always going to be happy'

commercial work. He turned more towards the natural world and his colour photo essays included an exploration of the landscapes associated with St Francis of Assisi, and a sometimes abstract series of nature images with the sun as its subject. He also photographed the landscapes of California's Golden Coast, France, Japan, Hawaii and Alaska.

In the 1980s and '90s, his work included projects on modern architecture and flowers. 'In terms of photography, flowers are my perfect subjects,' he wrote in *Magnum Stories*. 'There's no corruption, no manipulation. There's only honesty and beauty.' He continued to travel widely, worked internationally as a workshop leader and teacher, and produced a book or exhibition of new work almost every year.

Stock, described in *The Independent* as 'a grouchy curmudgeon with a soft centre', was by nature direct and assertive. 'He was such a pain in the neck to deal with in the business of Magnum,' John Morris, Magnum's former executive director, recalled in *The New York Times* obituary. 'I used to affectionately call him Dennis the Menace.'

When Stock died in 2010, he left an extraordinarily diverse body of work produced over a 60-year period. More importantly for him, it was work to which he was personally committed and enjoyed doing.

'I've never taken an assignment,' he told photojournalism students in a 2009 lecture at the University of Texas. 'I've always photographed what I wanted to be photographing, and then worried about selling the pictures or doing something with them afterwards. I've always shot for myself, and when you're shooting what you're interested in shooting, you're always going to be happy.' **AP**

FURTHER INFO

Books: All Stock's books are currently out of print, but several are available second-hand on www.amazon.com, including *Made in USA: Photographs 1951–71*, *James Dean: Fifty Years Ago* and *Flower Show*

Websites: A wide range of Stock's images can be seen on the Magnum website at www.magnumphotos.com. You can hear Stock talking about different aspects of his work in a podcast on the Magnum in Motion site, http://inmotion.magnumphotos.com/essay/selfassigned.

Biography

1928
Born on 24 July in the Bronx, New York City, to a Swiss father and English mother. He is brought up in the South Bronx

1945
Does national service in the US Navy

1947
Becomes an apprentice to *Life* magazine photographer Gjon Mili for four years

1951
Wins first prize in *Life's* prestigious Young Photographers Competition. Joins the Magnum agency at the invitation of co-founder Robert Capa

1954
Becomes a full member of Magnum. Shoots the first part of a photo essay on rising screen star James Dean, completed in 1955

1957
Begins a three-year period photographing jazz culture and musicians for the book *Jazz Street* (1960).

1968
Makes a road trip around California to photograph west coast culture. Later that year he founds his own documentary film company, Visual Objectives

1970s and '80s
Works on a series of projects, primarily landscape and nature studies, based in specific locations around the world

2010
Dies from colon and liver cancer on 11 January in Sarasota, Florida, at the age of 81

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APappraisal

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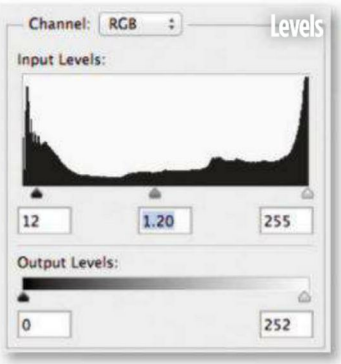
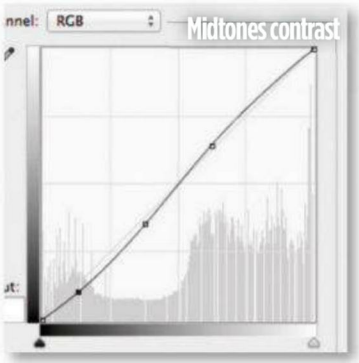
'The problem is there is so much of the picture that she is *not* in'





Anil Joshi Looking up!

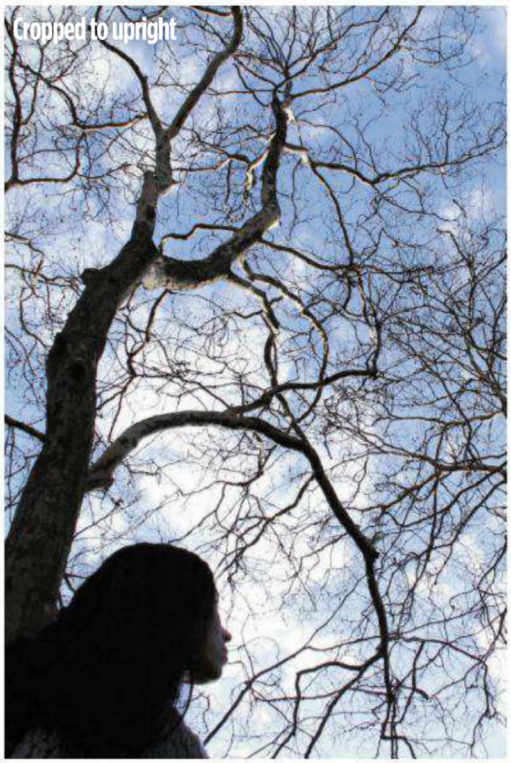
Canon EOS 7D, 18mm, 1/100sec at f/11, ISO 100

THIS is a striking image that has hints of a horror movie, what with that haunting mass of twisted branches against the sky and the girl looking up into them. I don't know if this was the intention, but the picture frightens me.

The trees are the dominant factor in the frame and some viewers may even miss the fact there is a person in the shot at all, as she is very small and dropped into the bottom of the frame as well as being hidden by her physical connection to the tree trunk. The problem is there is so much of the picture that she is *not* in, and the trees have been allowed to take over.

To make more of the girl, I have cropped the picture to an upright so she is now more clearly the subject. I have also adjusted the contrast and tonal distribution, creating a greater difference between the blacks and her face by deepening the dark tones and lightening her face in Levels. I then emphasised the difference again with a midtone contrast curve.

The blue sky is very powerful and actually draws attention away from the subject, so using a simple desaturation slider I've taken some of that power away. We still have a blue sky, but it is a little more balanced with the more important part of the shot. This picture looks nice in black & white, too – but even more threatening!



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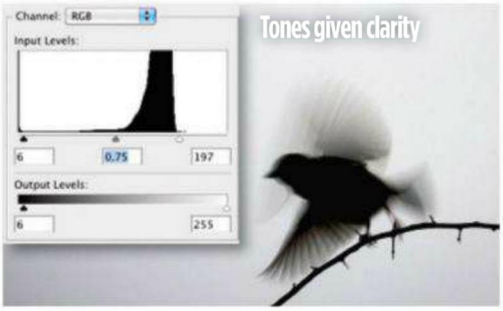

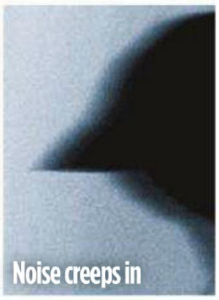

PICTURE OF THE WEEK

Tony Warmsley Take-off

Panasonic Lumix DMC-GF1, 20mm, 1/80sec at f/8, ISO 100

TONY'S lovely picture demonstrates the delicacy of this tiny bird's flapping wings, and shows us movement and atmosphere. The curving perch with its little spikes is a delightful touch. It's an absolute gift and so well used.

While I like this shot very much, it could do with a little more clarity of tone to lift the subject out of the background. I used Levels to create a black in the image with the left-hand slider, and then I dragged the right slider in to create some near white. This defines the bird better, and makes the image more graphic. To enhance the graphic element I've introduced a colour to the tones, to lend the picture a sense of those blue paintings on old Chinese Willow Pattern pottery. I've kept the colour weak, so we just get a sense of colour rather than a blast.

In adjusting the tones of the image I've also made the noise more obvious, but as there are few fine details this is easy to remedy. I have used Photoshop, but in any noise-reduction program we could concentrate on reducing the luminance noise that creates the speckling without worrying about loss of resolution – and there is very little in the subject *to* be resolved.

The final file suffers from the tonal stretching that has gone on in the process, but were we starting with the original file that wouldn't be present.

It was a beautiful picture from the start, so it wins my picture of the week award.

'The curving perch with its little spikes is a delightful touch. It's an absolute gift'

Slobodan Blagojevic Chicago

Canon EOS 20D, 17-85mm, 1/30sec at f/8, ISO 400

WOW! This is an energetic picture. The colours are incredibly bold, and the patterns of the sky and the reeds are all fighting to get my attention. By the time I'd worked out what was going on, my eyes needed a lie down.

Any picture needs a subject that is easily and quickly identifiable. You know that a subject, whatever it is, is easily identifiable when a person on the phone asks someone who isn't the photographer what the picture is of and a reply is forthcoming within five seconds. With this shot I think we'd all struggle. There is so much going on and each element is very difficult to extract from the others, plus there is no hierarchy – it is impossible to tell which element is the more important. It is, basically, a very confusing picture.

Slobodan has seen that there was something interesting to photograph, but has been slightly overwhelmed by the wealth of what was on offer and, as many of us would also, has not picked one element to concentrate on. It is a common mistake and one we all make from time to time. It just takes a bit more thought at the shooting stage to overcome this problem.

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AP Testbench

Over the next few pages we present this week's **equipment tests, reader questions** and **technique pointers**

Joby GripTight range £25 GorillaPod, £25 Micro stand, £13 mount only

www.daymen.co.uk. Tel: 0845 250 0790

JOBY'S GripTight range of supports for smartphone photographers comprises two stands (GorillaPod and Micro) with an attachable mount for stability and positioning. The price of each includes the mount, which can also be bought separately.

The GripTight mount screws onto either of the stands and uses a spring-based system to lock the phone in place, being compatible with phones 54-72mm wide. The key to this product is a secure hold and I found the mount excellent – I never worried for the safety of my Samsung Galaxy, even when hanging it from door handles.

The GorillaPod's flexible, gripping legs (see right) allow it to be balanced on uneven terrain or hung from awkward surfaces. Given the lightness of smartphones, the set-up feels safe. The miniature ball head on top makes fine adjustment an easy task.

The Micro stand (see above) is a pocket-sized tripod that folds down to roughly the size of a house key. It is less versatile than the GorillaPod, and, given that stability is less of an issue with a lightweight phone, you may find yourself achieving little you couldn't with a steady hand. However, it is useful as a quick aid for self-timer shots.

Jon Stapley

Amateur Photographer
A well-designed mount system, with a choice of two stands, aimed at smartphone users
★★★★☆

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BRNO Dri+Cap body and lens kit £26.95

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THE DRI+CAP from BRNO is designed to alleviate the stress of taking camera kit into humid conditions by protecting it from the effects of moisture. Two caps are supplied in the kit – one attaching to the lens and the other to the camera body's lens mount. The user fills the caps with replaceable sachets of silica gel. While the body cap feels secure, I was concerned about the lens attachment. It feels too easy to dislodge, and I would worry about it coming loose when transporting the lens.

This kit's main advantage is portability – it is more convenient and compact than a specialised, sealed hard case. The kit comes with eight silica gel sachets, which is effectively four refills as two are used at a time. The sachets change colour to indicate when a refill is needed, the frequency of which depends on usage. Extra packs cost £5.95 for eight sachets, but most generic silica packs will fit inside the cap.

If you frequently take your camera into humid conditions, a hard case may be a better investment. However, if you value portability and convenience, the Dri+Cap is a good choice. It is available for Nikon and Canon mounts. **Jon Stapley**

Amateur Photographer
A cap system to protect camera and lens from humidity and moisture
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Premium tele zooms
We test five premium 70-200mm f/2.8 full-frame lenses, from Canon, Nikon, Sigma, Sony and Tamron, in our telephoto zoom lens round-up.
AP 9 March

Nikon 1 S1
Nikon's new entry-level compact system camera uses a 10.1-million-pixel sensor and offers up to a 15fps high-speed burst with AF.
AP 16 March

Pentax MX-1
This retro-style compact camera features a 28-112mm f/1.8-2.5 lens and tiltable rear LCD screen.
AP 16 March

Fujifilm X100S
The X100S, Fujifilm's successor to the X100 has a higher resolution 16.3-million-pixel X-Trans sensor and the same 23mm f/2 lens.
AP 23 March

Serif PhotoPlus X6
The latest version of Serif's answer to the likes of Adobe Photoshop Elements has new features such as HDR merge and photo map.
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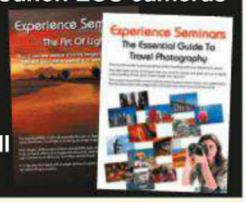

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Focus on Imaging presents us all with a brilliant chance to see a massive range of photographic equipment all in one place. But what's probably more important is the opportunity to chat with the people who know that kit inside out and who can answer pretty much any question you might have before you make your final choice. Come to the show just to see all the latest cameras, lenses and accessories, and to make the most of the special offers during the event – and why not visit us on the AP stand while you're there? ***Damien Demolder***

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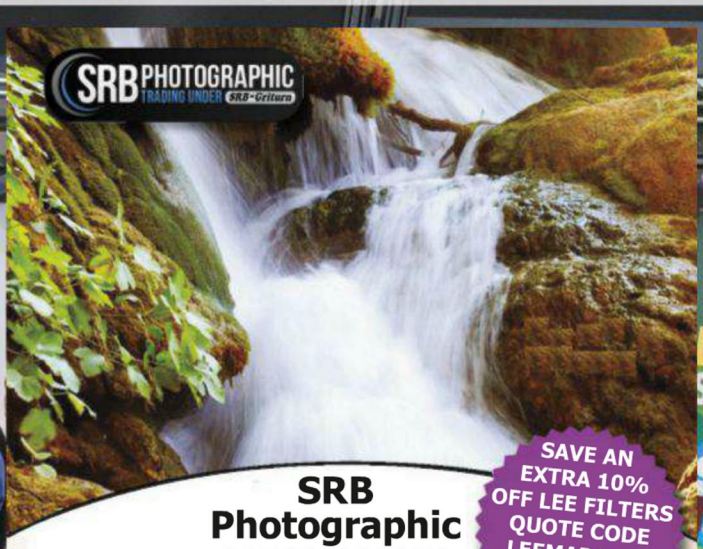

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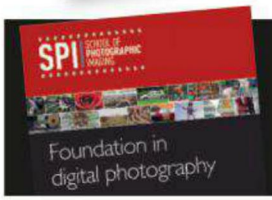

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Punching above their weight

The 16-million-pixel **Pentax K-5 IIs** and **Fujifilm X-Pro1** both have APS-C-sized sensors without anti-aliasing filters, so how does their performance fare against that of the 24-million-pixel, full-frame **Nikon D600**? **Richard Sibley** finds out

MOST people are surprised to learn that camera manufacturers place something in front of a sensor that actually blurs their images, but that is exactly what an anti-aliasing filter does.

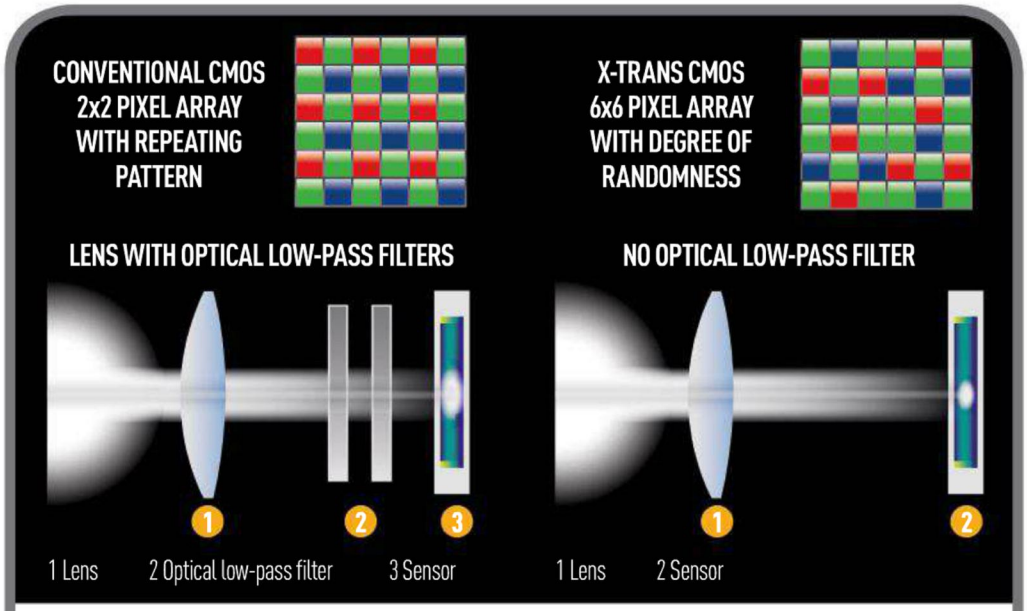
Anti-aliasing filters are a necessary evil of digital photography. While they blur the image slightly as it reaches the sensor, they also help to reduce moiré patterning. Without an anti-aliasing filter, this patterning would be evident in images where dense lines, such as those seen on fabrics, clash with the uniform pattern of a digital camera's sensor. While there is more chance of images suffering from moiré patterning by removing the anti-aliasing filter, the sharpness of images can be increased significantly.

Leica has chosen not to use anti-aliasing filters in its digital rangefinder cameras since the launch of the M8 in 2006, but last year a handful of other manufacturers introduced cameras without such a filter over the sensor. Pentax and Fujifilm were two of these, with both companies releasing digital cameras with APS-C-sized sensors and no anti-aliasing filter in the form of the K-5 IIs and X-Pro1 respectively. In Fuji's case, though, the X-Pro1 doesn't need an anti-aliasing filter because it uses a different colour-filter arrangement to a typical Bayer-pattern sensor. I'll discuss this more fully later.

Our tests of cameras without anti-aliasing filters have shown that they resolve more detail than their standard counterparts – and in some cases significantly so. Often, the detail resolved from, say, a 16-million-pixel sensor without an anti-aliasing filter is similar to what you would expect to see from a camera with a filtered sensor of more than 20 million pixels. We know that there is a gain in detail resolution, but just how much of a gain is there? Is it possible that someone looking to upgrade is better off buying a camera without an anti-aliasing filter, rather than switching to an entry-level full-frame camera?

A full-frame sensor should have an advantage over an APS-C-sized sensor. The larger surface area of a full-frame sensor means it can either carry more photosites for higher-resolution images, or the photosites can be larger, which helps to keep noise to a minimum and improves dynamic range.

For this special AP test, I have used a Fujifilm X-Pro1 and Pentax K-5 IIs, both of which have APS-C-sized, 16.3-million-pixel sensors without anti-aliasing filters, and compared them to a Nikon D600, which uses a filtered full-frame 24.3-million-pixel sensor. The aim is to find out whether the smaller APS-C-sized sensors without anti-aliasing filters can match the image quality of a full-frame sensor.



THE SENSORS

BEFORE we go into detail about the quality of the images that each camera produces, it is important to understand a little about each of the sensors. The 16.3-million-pixel, APS-C-sized, CMOS sensor of the Pentax K-5 IIs is, in fact, the well-regarded Sony IMX071 unit, which has been used in numerous Sony Alpha and NEX cameras, as well as in the Nikon D7000 and the original Pentax K-5. The sensor has a high quantum efficiency of around 46% (according to www.sensorgen.info), which means that 46% of the light photons that reach the sensor can be converted into an electrical signal so the camera has a high dynamic range and produces less noise. What this means in practice is that images produced by the Pentax K-5 IIs can be underexposed and then the shadows lightened during editing without introducing too much noise in shadow areas.

The 24.3-million pixel, full-frame, CMOS sensor in the Nikon D600 is also made by Sony. This was confirmed recently by Chipworks (www.chipworks.com), which revealed that the sensor is a Sony IMX128L unit. Once again, the quantum efficiency of the sensor is very high, being an impressive 53% (according to sensorgen.info). Like the Pentax K-5 IIs, this high quantum efficiency should mean that the D600 has low levels of noise, thus enabling images to be manipulated dramatically when editing raw files. Although the D600 has a higher resolution than the other two cameras in this comparison, it has an anti-aliasing filter, which is designed to slightly blur the image.

Finally, the 16.3-million-pixel, APS-C-sized sensor of the Fujifilm X-Pro1 has a unique X-Trans colour filter array. Rather than using a 2x2 arrangement of RGB-coloured filters, it has a 6x6 arrangement (see above). The unique pattern has quite a few benefits, including better colour rendition. Part of the job of an anti-aliasing filter is to split a beam of light so that it reaches a number of colour photosites, to help create a better measurement of the colour of the light. The X-Trans colour filter array doesn't require an anti-aliasing filter, as the arrangement itself allows for better sampling of the colour of light across the RGB photosites.

Another reason for an anti-aliasing filter is to help reduce moiré patterning. The pattern of the X-Trans sensor has much more of a random appearance, which helps to minimise moiré patterning. The result is that the lack of anti-aliasing filter produces sharper images.

	Fujifilm X-Pro1	Nikon D600	Pentax K-5 IIs
Street price	£1,099 (body only)	£1,450 (body only)	£949 (body only)
Sensor	16.3-million-pixel CMOS	24.3-million-pixel CMOS	16.3-million-pixel CMOS
Resolution	4896 x 3264 pixels	6016 x 4016 pixels	4928 x 3264 pixels
Output size	16.32 x 10.88in (300ppi)	20.05 x 13.38in (300 ppi)	16.42 x 10.88in (300 ppi)
Colour filter array	X-Trans (6x6 RGB)	Bayer pattern (2x2 RGB)	Bayer pattern (2x2 RGB)
Anti-aliasing filter	No	Yes	No
Sensor size	23.6 x 15.6mm (APS-C)	35.9 x 24mm (Full frame)	23.7 x 15.7mm (APS-C)

RESOLUTION, DETAIL AND SHARPNESS

The resolution chart images show that the low-sensitivity raw files of the Nikon D600 reach 30-32, while the 16.3-million-pixel sensors of the X-Pro1 and the K-5 IIs reach 28-30. However, the images from the Fuji X-Pro1 seem to be the clearer of the three cameras. What is interesting is the way that although the X-Pro1 loses its ability to resolve all nine lines of the chart at around 28, it resolves them at around 32 before losing them again. In fact, at the end of the chart it still gives the impression that the lines are there, even though it can't resolve them all. In comparison, the other cameras create a blur of lines.

The test chart images show that the 24.3-million-pixel sensor of the Nikon D600 has a slight advantage over the two 16.3-million-pixel cameras, although this isn't as great as many people would think. In fact, the X-Pro1 images may produce the best-looking chart in terms of consistent clarity.

Test chart images are one thing, but photographing nine converging lines doesn't really show how a camera will perform in a real-life situation. Looking at the clock of the church and the surrounding brickwork (above and right), both the K-5 IIs and X-Pro1 do an excellent job of picking out fine details, showing more than one would expect to see from a camera with this resolution. The Nikon D600 also resolves a lot of these details, as you would expect. While there is slightly more detail in the Nikon D600's files compared to the other two cameras, what is more noticeable is the fact that the greater resolution of the D600 produces the larger image when shown at 100%.

An interesting test is to resize the images so they are all the same resolution. Resizing 16.3-million-pixel images from the X-Pro1 and Pentax K-5 IIs to 24.3 million pixels, and comparing them to those from the Nikon D600, shows that while all the images look reasonably similar, the two resized images are softer. Sharpening the resized images helps, but only a small amount can be added before noise and pixelation occur.

Resizing an image from the D600 to 16.3 million pixels, to match those from the other cameras, gives the impression that the image is sharper, but it obviously doesn't reveal any more detail.

Overall, the results from the two cameras without anti-aliasing filters are impressive. They virtually match the D600's power to resolve detail, and the X-Pro1 may actually be better. However, the larger image size gives the D600 an advantage when it comes to making large prints from images.

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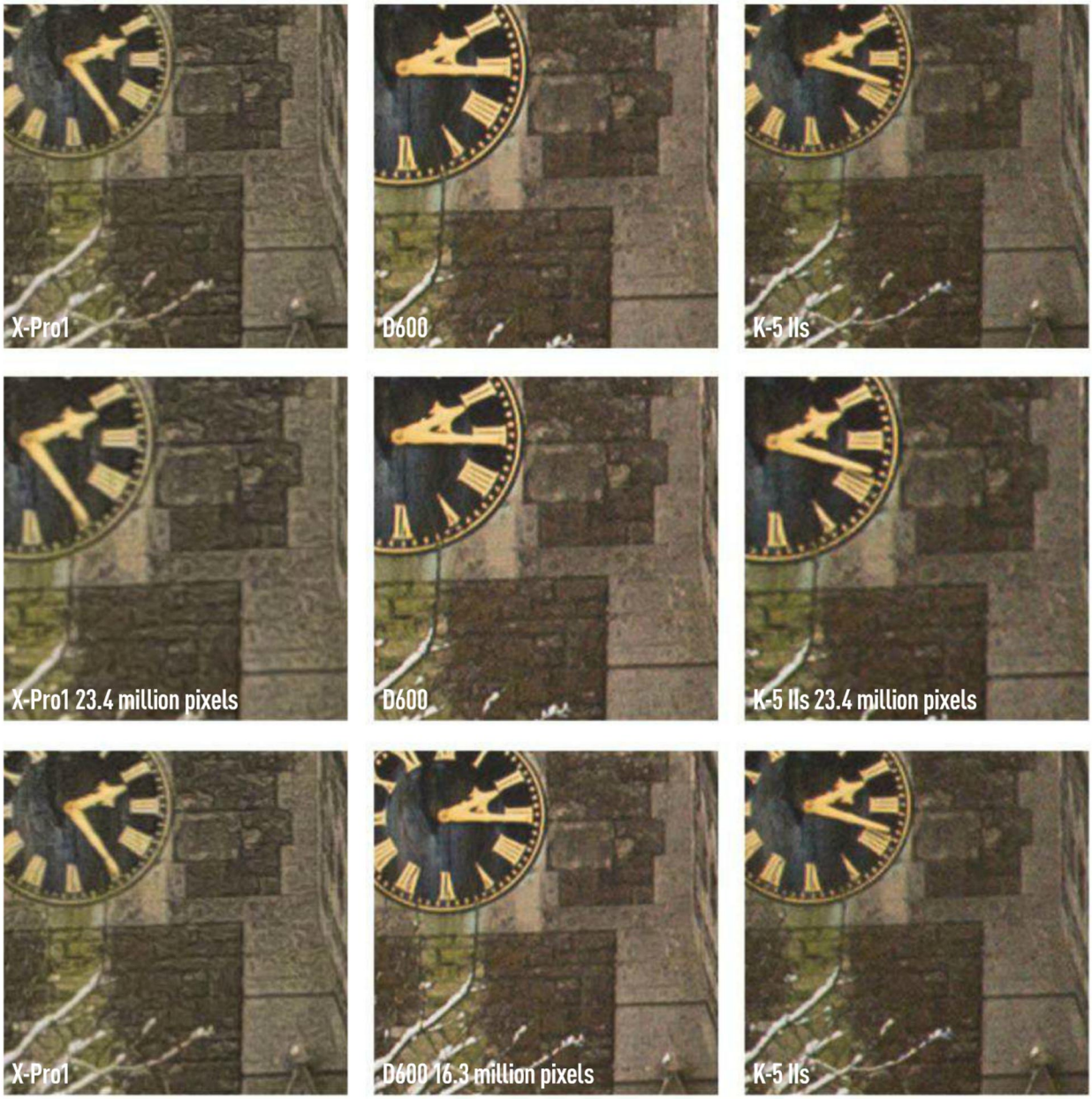


The D600 shows more detail than the K-5 IIs and X-Pro1. However, both the lower-resolution cameras still reveal an excellent amount of detail and aren't far behind the higher-resolution Nikon D600

FUJIFILM X-PRO1 AND ADOBE CAMERA RAW/LIGHTROOM

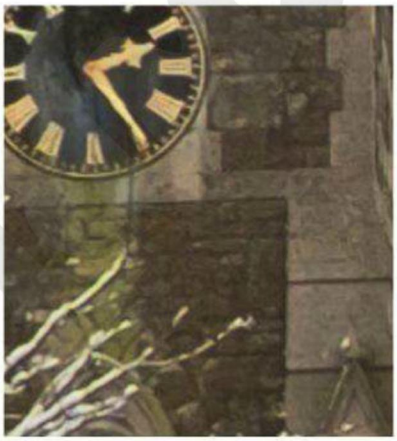
ONE ISSUE of concern is the processing of Fujifilm X-Pro1 raw images in Adobe Camera Raw and Lightroom. These two programs are the most popular raw-conversion software packages, and thankfully the X-Pro1 raw files are supported by Camera Raw 7.3 and Lightroom 4.3.

However, it would seem that the Camera Raw processing engine has some difficulty coping with the arrangement of the X-Trans sensor. Fujifilm RAF raw images produced by the X-Pro1 look extremely smooth, almost as if luminance reduction has been applied to them (see image, right). Even reducing all the noise-reduction sliders to 0 and increasing the sharpening slightly from the default settings does virtually nothing to help.

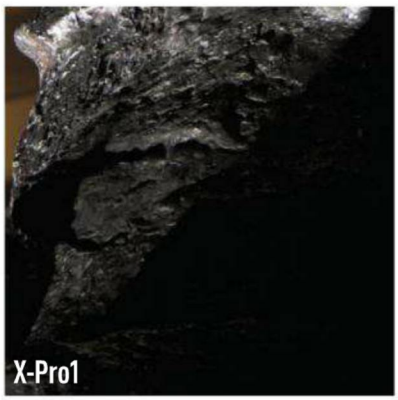
It would seem that Adobe hasn't quite mastered the demosaicing algorithm that is required when converting images from the unique arrangement of Fuji's X-Trans sensor. I found that using the included Silkypix software produces far better images, and as a result all the X-Pro1 images in this test have been converted using this software.

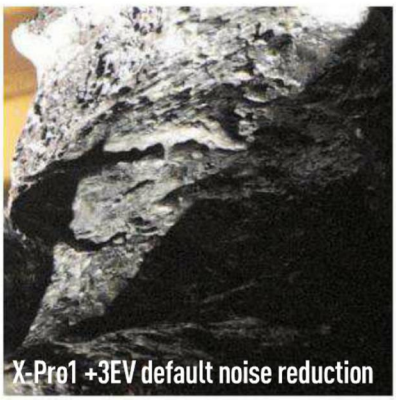
As we discovered in our raw-conversion software comparison (AP 1 September 2012), Silkypix is a good converter, but it is quite slow to use and not as practical as Lightroom. One solution may be to perform a basic conversion in Silkypix and then export the file as a 16-bit TIFF for further editing in Camera Raw or Lightroom.

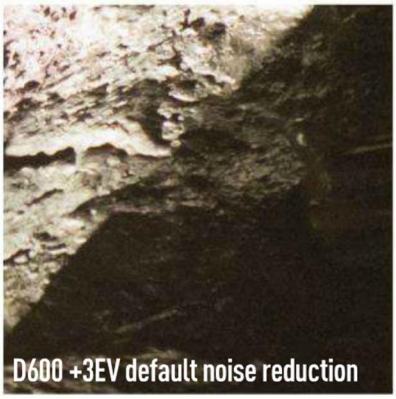
The issue of the X-Pro1's raw files and their use in Camera Raw and Lightroom seems to be a concern for many users, so hopefully Adobe will be able to make improvements in the conversion process in a future software release.

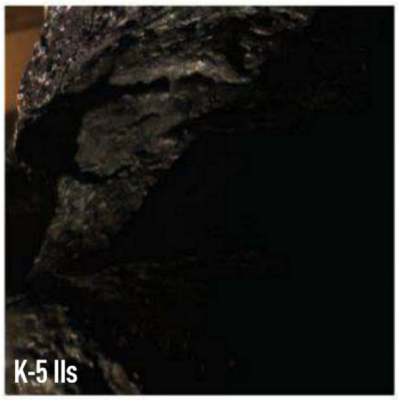


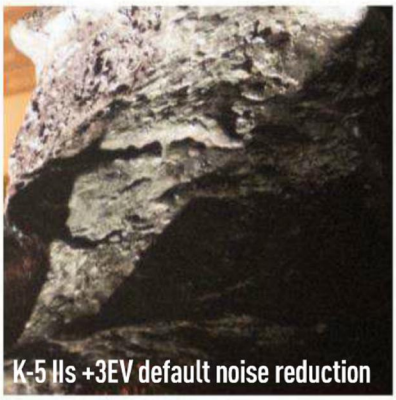
Shot at ISO 400 and then processed by brightening the image by +3EV, all three cameras reveal a staggering amount of detail in shadow areas, with little introduction of image noise











NOISE AND SENSITIVITY

All three cameras do an excellent job of keeping colour noise to a minimum, particularly at low ISO sensitivities, but even at higher sensitivities any hint of colour noise is only really visible in shadow details. Of the three, the Pentax K-5 IIs produces fractionally worse images at ISO 6400, but this is only really when they are examined at 100%, and even then it is easy to remove the colour noise in raw conversion software.

Luminance noise is also well controlled across the three sensors, and again images look reasonably similar. At ISO 1600, luminance noise starts to become visible in images from all three cameras, but even at ISO 6400 images are still usable, especially when a slight luminance noise reduction adjustment is performed. The Nikon D600 seems to produce the best images at this sensitivity, with the larger sensor clearly advantageous. The Pentax K-5 IIs follows just behind, with the luminance noise being slightly more obtrusive, and it is again slightly more visible in the Fujifilm X-Pro1.

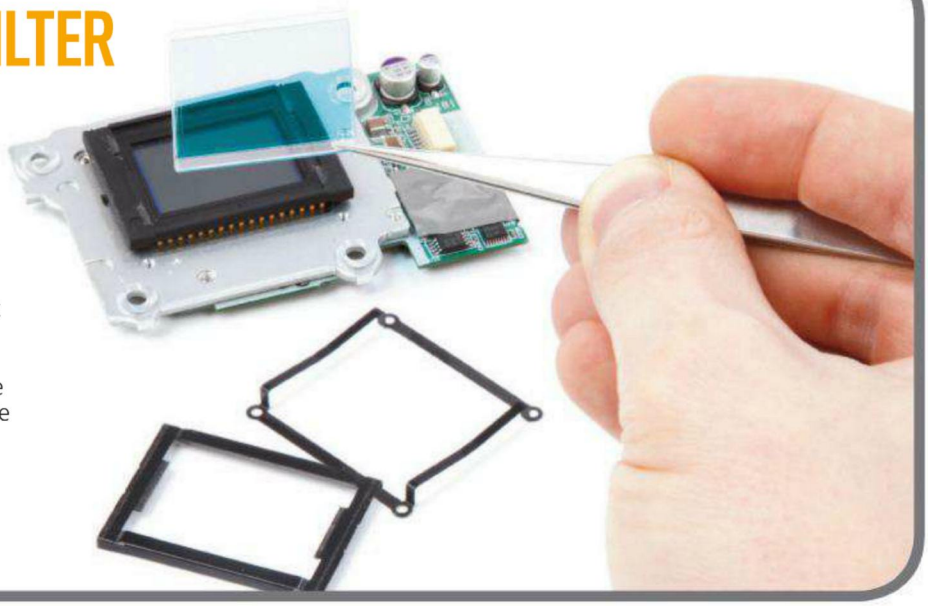
To appreciate the difference between noise levels in the three cameras, it is useful to take a very dark image and then significantly increase brightness in its shadow areas. For instance, straight out of the camera the standard exposures of the statue of Sir Winston Churchill (right) seem quite similar regarding noise in the darker midtones. There is a hint of luminance noise in all three sets of images, and although the Nikon D600 seems best there is very little

REMOVING AN AA FILTER

MANY of us know that it is possible to remove the infrared blocking filter from a DSLR's sensor to convert a camera for infrared use, but few people realise that the same process is also used to remove the anti-aliasing filter.

Often the anti-aliasing filter is seated with, or even bonded to, the infrared filter, so the process of removing it is roughly the same as removing an infrared filter. Specialist camera repair companies that offer the removal of an infrared filter may also offer the service of removing the anti-aliasing filter, and will install a replacement infrared blocking filter in its place so the camera is once again only sensitive to the visible light spectrum.

Protech Repairs (www.protechrepairs.co.uk) has just started to offer the service with the cost of a conversion being between £200 and £300, depending on the camera make and model.



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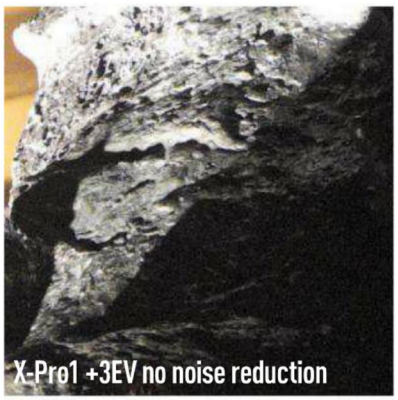
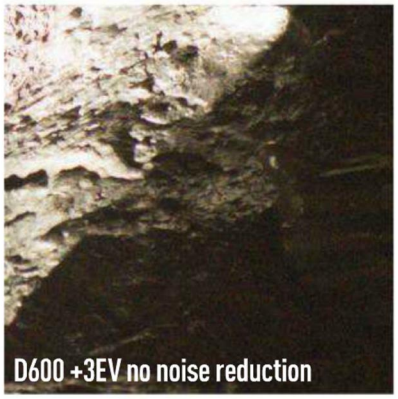
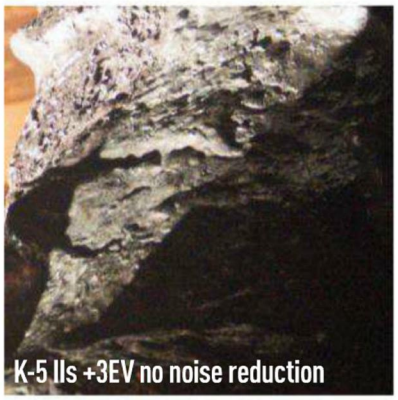

X-Pro1 +3EV no noise reduction

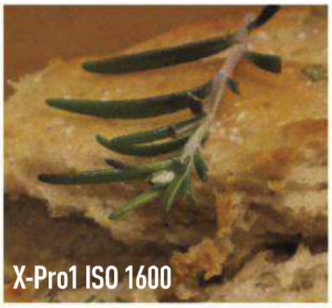

D600 +3EV no noise reduction


K-5 IIs +3EV no noise reduction

in it. When adjusted, exposures from the Nikon D600, Pentax K-5 IIs and Fujifilm X-Pro1 all look much the same with quite an even spread of speckled colour noise across the dark shadow areas, although the noise from the X-Pro1 may look a little 'heavier'. What is impressive is the amount of shadow detail that can be recovered with all three cameras, with the Pentax K-5 IIs performing as well as the D600. **AP**

Although all three cameras perform well at ISO 6400, the large full-frame sensor of the D600 clearly offers an advantage, producing the least noisy image

X-Pro1 ISO 400


X-Pro1 ISO 1600

X-Pro1 ISO 6400

D600 ISO 400

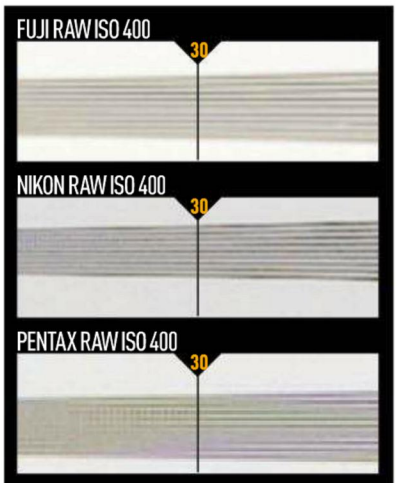
D600 ISO 1600

D600 ISO 6400

K-5 IIs ISO 400

K-5 IIs ISO 1600

K-5 IIs ISO 6400



These resolution charts, shown from exactly the same position in the chart, show just how the different sensors perform as the image quality diminishes

Conclusion

SENSOR technology has improved dramatically over the past few years, and it is incredible just how much detail can be recovered from the shadow areas of an image. I was quite surprised by the similarities of all three sensors. There are differences, but they are slight, and in most instances people won't be pushing exposures to anywhere near as far as we did in this test.

When it comes to detail recording, the higher resolution of the 24.3-million-pixel, full-frame sensor of the Nikon D600 has a slight advantage over the Pentax K-5 IIs and Fujifilm X-Pro1. However, the absence of an anti-aliasing filter in the cameras with an APS-C-sized sensor means that the difference is perhaps not as great as one would expect.

My overall opinion is that the full-frame camera is the better of the three on test here. However, consideration should be given as to whether the extra expense of switching to full frame is worth it, particularly given that the two cameras without anti-aliasing filters offer a performance that is not too far from that of the D600.

A negative aspect of a camera without an anti-aliasing filter is that images will be more prone to moiré patterning. That said, this depends on the type of photography you do. For instance, some fabrics, and even distant brick walls, can cause moiré patterning, but this can be removed reasonably well using software – and if you shoot landscapes it will very rarely be an issue.

A benefit of cameras with APS-C-sized sensors is their size and weight, as they are generally smaller and lighter than their full-frame counterparts. So, compared to a full-frame model, a camera with an APS-C-sized sensor without an anti-aliasing filter may not be quite the compromise you initially thought it would be.

AskAP

Let the AP team answer your queries

BEST FOR HD VIDEO

Q What is the best DSLR camera and lens for professional HD video recording? I have a budget of £2,000.
Billionaire Bobbi, via Twitter

A Canon's EOS 5D Mark III is widely regarded as 'the best' current DSLR for shooting video. With a 24-105mm f/4 IS USM lens, which is a great all rounder, it would set you back closer to £3,000 – and that's some way beyond your £2,000 budget. However, two alternatives spring to mind: the Canon EOS 7D and the Canon EOS 5D Mark II, both of which would come in on or under your budget.

In terms of video quality the two are very similar, with the EOS 5D Mark II having a proven history in broadcast television (it's been used to shoot many TV shows, including an episode of the US hit series *House*, featuring Hugh Laurie). There are certain key differences to consider between the two cameras, though, which largely come down to one thing – the relative sensor sizes of each camera.

If you regularly shoot at longer focal lengths (recording wildlife or sport, for example), then the EOS 7D has a distinct advantage, as its APS-C-sized sensor increases all focal lengths by 1.6x. This is like having a 1.6x teleconverter attached permanently to your camera, so a 200mm lens would exhibit an angle of view similar to a 320mm focal length. This will let you achieve a stronger telephoto effect from shorter focal-length lenses, and as shorter focal lengths tend to be relatively cheaper than 'true' long lenses this also has financial implications.

However, with its full-frame sensor, the opposite is true of the EOS 5D Mark II (or Mark III for that matter), which makes it far easier to shoot wideangle footage. As the effective focal length of a lens isn't affected by the full-frame sensor size, a wider range of high-quality wideangle lenses is available. A larger sensor size also has an impact on your creative options, particularly when it comes to achieving a really shallow depth of field and producing 'cleaner' footage in lower-light conditions. For example, at ISO settings of 1600 and above, the EOS 5D Mark II exhibits markedly less noise than the EOS 7D.

So, assuming you don't need the 'telephoto advantage' offered by the EOS 7D, I can't help but feel that the EOS 5D Mark II is the best option in this instance. You may have to shop around to find someone still stocking the camera, but you should be able to find a kit with a 24-105mm lens for around £2,000.
Chris Gatcum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

Right: The Adaptall-2 will allow old lenses to be fitted to the Nikon D40X

ADAPTER NEEDED

Q For the past five or six years I have been using a Nikon D40X with two kit lenses, but I recently discovered my old Tamron 300mm f/2.8 LD lens, which I could fit onto any camera system using an adapter. Would it be possible to get an adapter to fit this to my D40X and, if so, where could I get one? I realise I would not have autofocus, and so on.
Rodger Calvert

A According to Adaptall-2.org (www.adaptall-2.org), a website dedicated to Tamron's Adaptall (and Adapt-A-Matic) lenses, your 300mm f/2.8 LD lens is one of three SP Adaptall-2 lenses. These comprise the model 107B (the 300mm f/2.8 LD, produced from 1983-1984), the 60B (300mm f/2.8 LD-IF from 1984-1992) and the 360B (another 300mm f/2.8 LD-IF, from 1993-2006). As all these lenses use the Adaptall-2 mount, and it's a Nikon F Adaptall-2 mount that you're after. These are widely available for around £20 (either as an original used adapter or a new reproduction), and an internet search for 'Nikon Adaptall mount' should provide you with a range of sources. Alternatively, you could try calling some of the second-hand equipment dealers advertising in these pages. **Chris Gatcum**

FROM THE AP FORUM

Pixels aplenty

Craig20264 asks I know this has probably been done to death, but please bear with me. As predicted by my good lady, my purchase of a bridge camera was 'never going to be enough' upon my return to photography, and consequently I am now looking to buy an entry-level DSLR. My old SLR was a Pentax K1000, so I am used to doing everything in manual. I am not gadget driven, have no wish to make videos and probably won't

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AP GLOSSARY

ADAPTALL

Tamron's Adaptall lens system originated with the Adapt-A-Matic range in the late 1960s, which evolved into the Adaptall range (1973) and then the Adaptall-2 range (1979). The premise of each of these was simple: every lens in the system could be used on a different camera mount simply by changing an adapter that connected the two. In this way, a 135mm f/2.8 Adaptall lens could be fitted to a Nikon F camera one minute, a Pentax SLR the next and an Olympus OM body after that, simply by changing the Adaptall mount. This made Tamron's Adaptall system a highly popular choice among amateur photographers in the '80s, as it meant that changing allegiance from one camera manufacturer to another didn't mean changing all their lenses, just the adapters. Tamron's SP (Super Performance) range of lenses was especially well regarded, and the 90mm f/2.5 SP is particularly noteworthy as both a fast portrait lens and a macro lens offering 1:2 magnification.

FLASH FOR A ROLLEI

Q I am looking for a flashgun to use with my old Rollei TLR and would prefer to buy new rather than used. What do you recommend?
Mike Rowe

A The challenge here is not so much finding a suitable flash, but actually using it with your camera. I'm not sure what model Rollei you intend to mount the flash on, but if it's got a wind lever on the right of the camera and a focus knob on the left, it's easy for a flash to get in the way of one of them, regardless of whether you mount it in your camera's accessory shoe (the side-mounted 'cold shoe') or attach it to a flash bracket.

If you can live with that (and many people have), then my recommendation would be a classic Metz 45 hammerhead flash. I don't know how much you want to spend, but a new Metz 45 CL-4 costs around £350.

However, with a Rollei you really don't need the TTL option of the latest version, so I would strongly suggest you do consider buying a second-hand model. A Metz 45 CT-1 is about as fully featured as you could want or need, with a GN (guide number) of 45m (148ft) at ISO 100, a tilting head for bounce flash, and auto and manual control. This would also offer you a considerable saving over the newer option, as £35 should be enough to get you a working flash from eBay, complete with rechargeable battery pack and charger (the flash isn't recommended for use with digital SLRs, so no longer carries the premium price it once had). You may have to spend another £10 or so on an AA battery cage, but even when this is taken into account you should be able to pick up everything you need for less than £50, which is a bargain for what was once considered one of the finest flashes money could buy.
Chris Gatcum

ever print anything larger than A4.

I can get a Nikon D3100 for £110 less than a D3200, and the only real difference I can see is 14.2 million pixels against 24.2 million pixels, which is a big difference, but only if it matters in real terms. I have read that more pixels is not always better, so do I get the D3100 and put the £110 towards decent glass (which I consider more important than the body), or do I spend the extra £110 on a more up-to-date body with more pixels?

Roy5051 replies If you are never going to print larger than A4, 14 million pixels is plenty. Save the £110 and put it towards some better glass.

RogerMac replies I have no problem printing A3 from 12 million pixels.

AlexMonro replies It's not just the pixel count that has improved when comparing the D3200 with the D3100. Tests show that improvements in sensor technology give the D3200 nearly 2 stops more dynamic range, as well as slightly better noise at high ISO settings, although any DSLR will be a huge improvement over a bridge camera in those areas. The D3200 also has a higher-resolution LCD, which is useful for manual focus in live view, and a few other improvements that are probably less significant to you, such as a faster burst frame rate and bigger buffer for more frames.

Assuming you've had a chance to try a few DSLRs in a shop, and you've found that Nikon suits you, another Nikon you might want to consider is the D5100, which is slightly cheaper than the D3200 but with even better dynamic range and high ISO noise (although 'only' 16 million pixels). It also has 14-bit image processing, which should give slightly better tonality, particularly in post-shot editing, and a swivelling hi-res LCD.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

In next week's AP

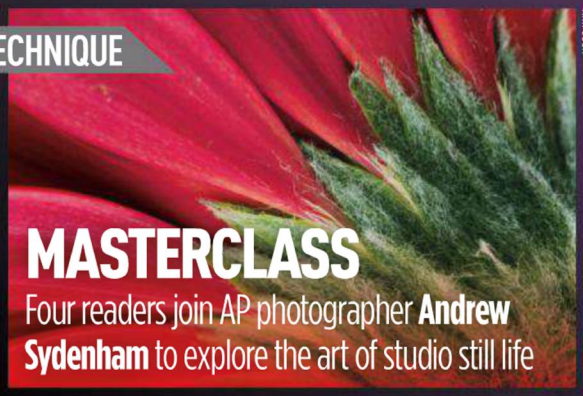
On sale Tuesday 5 March

ON TEST

TELEPHOTO ZOOM LENSES

We test and compare five premium 70-200mm f/2.8 telephoto zoom lenses from **Canon**, **Nikon**, **Sigma**, **Sony** and **Tamron**

TECHNIQUE



ANN COOK

MASTERCLASS

Four readers join AP photographer **Andrew Sydenham** to explore the art of studio still life

GET CREATIVE WITH LIGHTING GELS

We explain how to create fantastic effects using lighting gels and a single flash

© DAVID SHAW

TOUGHING IT OUT

Find out how to take stunning photos in rain, humidity and dusty conditions

PREPARATION

SIX OF THE BEST

We put six of the best single shoulder-sling camera straps through their paces

AP EVERYWHERE

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Nikon 1 J3

A **14.2-million-pixel** sensor without an anti-aliasing filter is promising to those who want good-quality images, so can the compact and powerful **J3** deliver?

Tim Coleman
Deputy technical editor

JUST six months after the launch of the Nikon 1 J2, the J3 has arrived featuring a number of improvements. The J3 is no longer the entry-level model in the Nikon 1 compact system camera line-up, as this place has now been taken by the S1, which was announced at the same time as the J3 and which we will be testing in AP 16 March. Consequently, Nikon has included some of the features from the top-of-the-range Nikon 1 V2 into the J3 to differentiate it from the new entry-level model. On the face of it, then, the J3 offers the same sensor and advanced shooting modes as the V2, but it is packed into a compact and simple body similar to the J2.

FEATURES

All the cameras in the Nikon 1 range feature a CX-format sensor, which at 13.2x8.8mm (or 1in) is the same size as the sensor found in the Sony Cyber-shot DSC-RX100. The CX sensor is small when compared to those used in most other CSCs, being roughly half the surface area of a four thirds-sized sensor and less than one third the size of an APS-C sensor. A CX-sensor has a crop factor (focal length magnification) of 2.7x, which means that the 10-30mm f/3.5-5.6 kit lens available with the J3 is equivalent to a 27-81mm on a 35mm camera.

A smaller sensor means the Nikon 1 body and lens system can be made more compact than other CSCs. Also, with a focal length magnification of 2.7x, Nikon SLR users can fit their F-mount lenses to Nikon 1 cameras via the F-to-1-mount FT1 mount adapter. In this instance, a low-cost 70-300mm f/4.5-5.6 DX lens would, for example, become a 190-810mm lens.

The main concern with a small sensor is the impact it has on image quality. In this third-generation Nikon 1 camera, the company has introduced a new 14.2-million-pixel sensor, which is also used in the V2. Interestingly, in both cameras Nikon has opted not to include an anti-aliasing filter. Nikon must believe that any effects from not including the filter, such as moiré patterning, are acceptable in order to achieve sharper images.

Although the J3 is not classed as an entry-level model, it is still targeted at the casual user rather than the enthusiast, with auto modes aplenty for no-fuss shooting. Many of the shooting modes make use of the fast processing power of the Expeed 3A processor. Nikon claims this processor is capable of processing up to 850MB/s, which is more than three times the speed of a top DSLR, such as Nikon's D4. The result is an impressive array of high-speed shooting modes, including standard drive modes of up to 15fps with continuous AF for up to 22 frames, or up to 60fps without continuous AF for up to 20 frames. There are other less common shooting modes, too, such as the 'best moment capture' modes of slow view and smart photo selector. Both are designed to make picking out the best shot from a 20-frame sequence easier.

There is also a degree of manual control possible. This is mostly found through the 'creative' menu, where modes such as manual, aperture and shutter priority can be found, as well as modes such as Easy Panorama. All in all, the camera is geared for point-and-shoot photographers.

8/10

AT A GLANCE

- 14.2-million-pixel CX-format (13.2x8.8mm) CMOS sensor
- No anti-aliasing filter
- 15fps shooting rate with continuous autofocus
- Expeed 3A processor
- Smallest CSC with CX-sized or larger sensor
- Street price £579.99 with 10-30mm lens

BUILD AND HANDLING

Although the Nikon 1 S1 is now the entry-level model, the J3 is the smallest and lightest Nikon 1 system camera so far – but only just. Nikon's claim that the J3 is the smallest CSC has the stipulation 'with CX-format sensor or larger'. The camera measures 101x60.5x28.8mm, so it can virtually fit in the palm of your hand, and it weighs a mere 244g with battery and memory card inserted.

The top and front of the camera are finished with a slick, brushed-metal effect. This finish is more

'Speed is a key selling point of the Nikon 1 J3, thanks to its powerful Expeed 3A processor'

professional-looking than the smooth, shiny, plastic-looking surface of the J2. A few buttons have been moved around, including the shooting-mode dial, which is now on the top-plate. The result is a much less cluttered rear. However, I am disappointed there is no thumb grip, given that the rear of the camera is smooth and can prove to be slippery. Instead, there is a raised edge to rest the thumb against, which is less effective.

Like its J2 predecessor, the J3 does not have a viewfinder or hotshoe. It does, however, include a built-in flash, which has a redesigned crane mechanism.

The J3 has a respectable start-up time, with the camera ready to shoot in just under 3secs. The on/off switch can be skipped when using a Nikon 1 lens, because rotating the lens from its locked position starts up the camera.

Battery life is modest, especially with the camera's power-hungry shooting modes. While testing the camera, on most days I was restricted to half a day's shooting before needing to recharge the battery.

Most images are processed speedily and do not slow down the use of the camera, which is impressive given that some of the modes are data hungry. However, there are shooting modes, including motion snapshot and some creative modes such as night landscape, that take more than 10secs to process.

The in-camera rating system works well. When in playback, pressing the F button on the rear control wheel accesses the 1-5 star rating system. I would like to see this sort of set-up introduced in Nikon DSLRs.

Overall, the camera is well designed for simple point-and-shoot operation. However, getting one's head around the shooting modes is less straightforward. A mode such as slow view is both difficult to handle and surplus to requirements, given the easier to use smart photo selector.

7/10

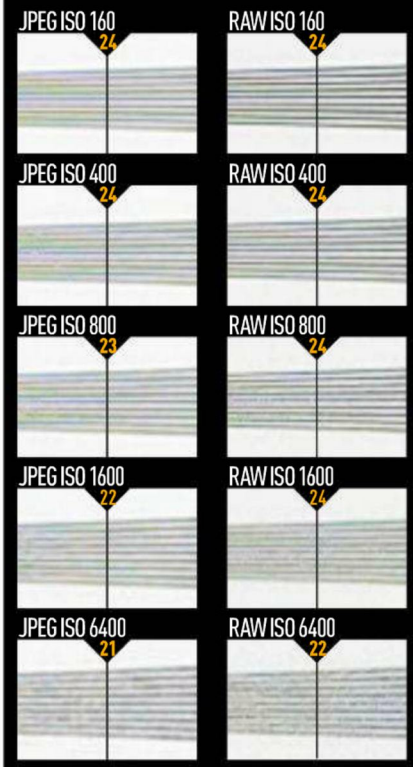
Facts & figures

RRP	£579 .99 with 10-30mm kit lens
Sensor	14.2-million-effective-pixel, CX-format (13.2 x 8.8mm) CMOS sensor
Output size	4608 x 3072 pixels
Lens mount	Nikon 1
File format	JPEG, 12-bit NEF (raw)
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic shutter
Shutter speeds	30-1/16,000sec + bulb up to 2mins
Max flash sync	1/60sec
ISO	160-6400
Exposure modes	PASM, automatic scene selection, auto, scene modes, smart photo selector, motion snapshot, movie
Metering system	TTL: matrix, centreweighted, spot
Exposure comp	±3EV
White balance	Auto, 7 presets (with fine-tuning), manual
White balance bracket	No
Drive mode	Single, 5fps and 15fps with continuous AF, 30fps, 60fps, self-timer 2secs, 5secs or 10secs
LCD	3in, 920,000-dot LCD
Viewfinder type	N/A
Focusing modes	Single, auto, subject tracking, manual
AF points	135 areas, 73 areas with phase support
DoF preview	No
Built-in flash	Yes (GN 5m @ ISO 100, GN 6.3m @ ISO 160)
Video	1080 60i/30p HD MOV H.264
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion EN-EL20
Connectivity	USB, HDMI (type C)
Dimensions	101 x 60.5 x 28.8mm
Weight	244g (with battery)

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932.
Website: **www.europe-nikon.com/en_GB/**

RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Nikon 10-30mm lens set to 18mm (50mm effective) and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



WHITE BALANCE AND COLOUR

Given that most of the Nikon 1 J3's auto modes do not allow manual control over white balance and colour, I was particularly keen to see what the colours are like straight out of the camera. Thankfully, they are generally accurate, punchy and print-ready.

When using one of the manual-exposure modes – which is possible when the shooting mode dial is set to creative – one can take manual control of white balance and colour. In the picture control menu, there are the usual modes such as standard, vivid and monochrome, with the option to tweak sharpening, contrast, brightness and, in the case of the monochrome mode, add filter effects and toning. On a bright sunny day I find the standard mode renders bright greens and blues very well, while the vivid and landscape modes are too saturated. As for white balance, there are times when the colour rendition is a little cool, so I found myself switching between AWB and the presets to maintain some warmth of tone.

8/10

METERING

Given that most of the shooting modes are automatic, the Nikon 1 J3 can usually be left to take control of the metering. By and large, the J3 meters for an exposure in a similar way to a Nikon DSLR, with a preference for midtone and shadow luminance. Therefore, if the scene has a wide range of tones, the chances are the brighter areas, such as the sky, will be a little too bright. In this case, it is worth activating the Active D-Lighting (if this is possible in the shooting mode), because it makes tonal detail at either end of the dynamic range more obvious. As one would expect of a CSC, the J3 has a choice of matrix (evaluative), centreweighted and spot metering. Spot metering is linked directly to the active AF point, so it is only truly available when using spot AF. Introducing touch functionality to the LCD screen to choose the AF point would speed up this metering process.

8/10

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NOISE, RESOLUTION AND SENSITIVITY

We would expect an imaging sensor that does not have an anti-aliasing filter, such as that found in the Nikon 1 J3, to punch above its weight when it comes to resolved detail. In fact, the camera resolves the level of detail that we would expect from a 14.2-million-pixel camera, reaching the 24 marker on our resolution charts. This is a marked improvement from the 10-million-pixel J2, but against the higher-resolution competition of today this level of performance is, at best, average. There is actually an impression of detail further along from the 24 marker, but moiré patterning interrupts a clear impression of all nine lines separately.

What is impressive, though, is that detail is still resolved up to the 24 marker even at ISO 3200. However, images are not 'clean', as the presence of luminance noise in unprocessed 12-bit raw files can be seen at every ISO setting, which steadily becomes more obvious higher up the ISO range. Chroma (colour) noise can be found in unprocessed raw files at any ISO setting, being more obvious in shadow detail and often in the form of purple patches.

As a default, a rather aggressive degree of noise reduction is applied to JPEG files. This may smooth out luminance noise, but it also means that detail becomes less crisp. Overall, the feel and depth of images prove to be a little flat, being more akin to those from a compact camera than from a DSLR.

All the comments in this section of the review are made about images taken with the 10-30mm lens and viewed at 100%. Images can, of course, be produced on a smaller scale – which there is scope to do given the improved resolution – and detail appears sharper and cleaner. Therefore, it is possible to achieve good-quality images.

25/30

AUTOFOCUS

Speed is a key selling point of the Nikon 1 J3, thanks to its powerful Expeed 3A processor. The impressive high-speed continuous burst modes are backed up very well by what is an excellent hybrid AF system, which uses both phase and contrast-detection AF. In good-contrast light, focusing on static subjects is, to the eye, instant. Even in low-contrast light focusing is speedy, although contrast detection appears to be employed because a quick hunt is often required. Most other CSC systems require a longer hunt in such conditions, which can often be unsuccessful, so here the J3 shines.

If you set the camera up to use subject tracking AF for a high-speed scene, such as a runner competing in a race, you can expect most images from a 15fps burst to be in focus on the tracked subject. I would be interested to test the J3 against the Nikon D4 in various action situations to see how it fares.

It is possible to use continuous AF for video capture without it being distracting. A quick snap from one focus point to another is fairly subtle and made without hunting or a loss of focus.

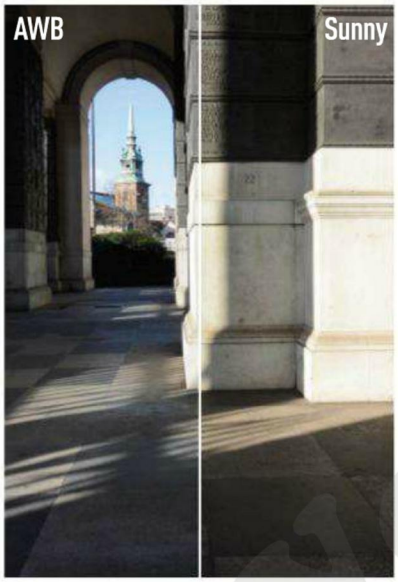
9/10

LCD, VIEWFINDER AND VIDEO

With no viewfinder or hotshoe to attach an optional viewfinder, the Nikon 1 J3 fully relies on its rear screen to compose and view images. Just like the V2 and J2, the J3 uses a 3in, 921,000-dot LCD screen, with durable glass exterior. Its display is bright, crisp and has a wide viewing angle. Even in bright light it is possible to compose a scene using the screen, although accurate evaluations on exposure in such a situation are not possible. Given the casual-user target audience, perhaps a screen with touch functionality or articulation would be welcome.

Video recording is possible in full HD (1920x1080 pixels) at an impressive 60i or 30p, in MOV format and using the H.264/MPEG-4 compression. Stereo sound is possible, although there is no option to attach an external microphone.

7/10



Above: The Easy Panorama mode is silent in operation and consistently easy to use, which is more than can be said for this type of mode in other systems

Below: The colour rendition when using AWB is too cool in this scene, but the sunny white blance setting keeps the warmth from the sunlight

DYNAMIC RANGE

The Nikon 1 J3 has a dynamic range of approximately 11EV, which by today's standards is rather modest. However, in most real-world situations, such as a high-contrast landscape, it is difficult to note real differences between this camera and some entry-level DSLRs that officially test more favourably. Some highlight clipping can occur, so it is worth making use of the settings to increase tonal detail, such as Active D-Lighting.

A creative mode I regularly used is 'backlighting', to which HDR can be added. This is ideal for high-contrast landscapes because the tonal detail in the sky can be kept, but the midtone and shadow details are brightened. Rather than the overall exposure looking dull, it looks – for want of a better word –dynamic.

7/10

Verdict

COMPARED to its Nikon 1 J2 predecessor, the J3 is a much improved camera. In essence, the J3 is the V2 in a compact, viewfinder-less body, geared to the casual user. It can take a while to work your way around the camera, with manual control tucked away and some auto shooting modes that could do with a little more explanation. Where the J3 shines, though, is in its speedy operation, thanks to its powerful Expeed 3A processor. Fast shooting modes and responsive AF make for excellent handling.

However, I can't help but feel a little disappointed with the J3 when it comes to image quality. The 14.2-million-pixel sensor is capable of producing decent A4 prints, but go much bigger and the soft detail – certainly from the 10-30mm kit lens – is more apparent. The launch of three new lenses, including a 50mm f/1.8 and 18-35mm f/3.5-5.6 (both 35mm equivalents), at the same time as the camera is promising, and the improvements to image quality from the last generation are plain to see. The camera is up to speed operationally, but its image quality has some catching up to do.

Amateur Photographer
Tested as a **Consumer CSC**
Rated **Good**
79%

FEATURES	8/10
BUILD/HANDLING	7/10
NOISE/RESOLUTION	25/30
DYNAMIC RANGE	7/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	9/10
LCD/VIEWFINDER	7/10

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- LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960 .... EXC++CASED £599.00
- LEICA IIIG WITH 50mm f2.8 COLL ELMAR (REALLY NICE) .... EXC+++ £899.00
- LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE .... EXC++ £179.00
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- LEICA STANDARD CHROME WITH CASE .... EXC+++ £299.00
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- LEICA 35mm f2 SUMMICRON ASPHERIC BLACK .... MINT BOXED £1,599.00
- LEICA 35mm F2.8 SUMMARON WITH SPECS M & HOOD .... MINT- £675.00
- LEICA 40mm f2 SUMMICRON C WITH HOOD .... MINT- £345.00
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- LEICA 90mm f2 SUMMICRON CHROME M .... MINT CASED £1,275.00
- LEICA 90mm f2 SUMMICRON ASPHERICAL M 6 BIT .... MINT BOXED AS NEW £1,995.00
- LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT .... EXC++ £99.00
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- LEICA SF20 FLASH + CASE .... MINT BOXED £89.00
- LEICA SF20 FLASH .... MINT £70.00
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- LEICA 50mm F2 SUMMICRON R 3 CAM .... EXC++ £299.00
- LEICA 180mm f4 ELMARIT R 3 CAM .... EXC++ £345.00
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- MINOX 10 x 25 BR COMPACT BINOCULARS + CASE .... MINT £99.00
- ZEISS 6x20 B MONOCULAR WITH CASE .... MINT CASED £165.00
- ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 E/PIECE,CASE .... MINT+ACCESSORIES £1,275.00
- SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE .... MINT-BOXED £795.00

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- VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT .... MINT BOXED AS NEW £425.00
- VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) .... MINT BOXED £215.00
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- BRONICA 150mm f4 PS ZENZANON FOR SQ .... MINT-CASED £145.00
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A77 From £829

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A57 From	£489
A37 From	£299

RECOMMENDED LENSES:

Sony 50mm f1.4	£319
Sony 16-50mm f2.8 DT SSM	£549
Sony 16-105mm f3.5-5.6	£479

A99 — NEW!
24.3 megapixels · 6.0 fps · Full Frame CMOS Sensor

NEW! A99 From £2199

NEW! **A99** Body *Black*	£2199
NEW! **A99** Body + Battery Grip + 2 FREE Batteries† worth £136	£2448

†T&Cs apply – See website for details

Panasonic

G5
16.5 megapixels · 6.0 fps · 1080p movie mode

NEW! G5 Body £459

G5 + 14-42mm	£499
G5 + 14-42mm PZ	£629
GF5 + 14-42mm	£374
GF5 + 14-42mm PZ	£459
GX1 + 14-42mm	£459
GX1 + 14-42mm PZ	£549

GH3 — NEW!
16.05 megapixels · 20.0 fps · 1080p movie mode

NEW! GH3 From £1199

NEW! **GH3** Body *Black*	£1199
NEW! **GH3** + 14-140mm	£1599
NEW! **GH3** + 12-35mm	£2299

RECOMMENDED LENSES:

12-35mm f2.8 Vario Power OIS	£849
NEW! 35-100mm f2.8 Vario Power OIS	£949

OLYMPUS

OM-D E-M5 *Silver or Black*
16.1 megapixels · 9.0 fps · 1080p movie mode

OM-D E-M5 From £979

OM-D E-M5 Body	£979
OM-D E-M5 + 12-50mm	£1138.49

RECOMMENDED LENSES:

NEW! **Olympus** 12mm f2.0 ED Limited Edition	£899
Olympus 17mm f1.8	£399
NEW! **Olympus** 75mm f1.8 PW E Z	£639
Olympus 45mm f1.8	£216

E-PL5 *Silver, Black or White* — NEW!
16.1 megapixels · 8.0 fps

NEW! E-PL5 From £579

NEW! **E-PL5** + 14-42mm	£579
NEW! **E-PL5** + 14-42mm + 40-150mm	£729
NEW! **E-PM2** + 14-42mm	£475
NEW! **E-PM2** + 14-42mm + 40-150mm	£639

PENTAX

K-5 II — NEW!
16.3 megapixels · 7.0 fps · 1080p movie mode

NEW! K-5 II Body £729

NEW! **K-5 II** + 18-55mm WR	£809
NEW! **K-5 II** + 18-135mm WR	£1069
K-30 Body	£459
K-30 18-55mm WR	£529
K-30 18-135mm WR	£769

FUJIFILM

X-Pro1 *Black*
16.3 megapixels · 6.0 fps · 1080p movie mode
SAVE £330 ONRRP

X-Pro1 £1099

X-Pro1 RRP £1429	£1099

RECOMMENDED ACCESSORIES:

Fuji NP-W126 Battery	£69
Fuji 6F-X20 Flashgun	£249
Fuji LC-X Leather Case	£159
Fuji HG-X Hand Grip	£69

X-E1 *Black or Silver* — NEW!
16.3 megapixels · 6.0 fps · 1080p movie mode

NEW! X-E1 From £645

NEW! **X-E1** Body	£645
NEW! **X-E1** + 18-55mm	£995

RECOMMENDED X-MOUNT LENSES:

Fujinon 18mm f2.0 R	£429
Fujinon 35mm f1.4 R	£446
Fujinon 60mm f2.4 R	£499
Fujinon 18-55mm f2.8-4.0 OIS	£599

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NEW! 6D From **£1599**

Canon EOS M

EOS M From **£529**

EOS M + 18-55mm IS STM £529
NEW! **EOS M** + 22mm f2.0 + EF Adapter £649

RECOMMENDED ACCESSORIES:
Canon LP-E12 Battery £49.99

CUSTOMER REVIEW: EOS M + 18-55mm IS II
★★★★★ 'Good thing in a small package' *Goushtcoub – Reading*

Canon EOS 600D

600D From **£425**

600D Body £425
600D + 18-55mm IS II £489
600D + 18-135mm IS £639
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £675

CUSTOMER REVIEW: 600D + 18-55mm IS II
★★★★★ 'The enthusiasts Digital SLR Camera' *Camerabug – Norfolk*

Canon EOS 650D

650D Body £529

650D + 18-55mm f3.5-5.6 IS II £579
650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II £778
650D + 18-135mm IS STM £795

CUSTOMER REVIEW: 650D + 18-55mm IS II
★★★★★ 'Nice little DSLR – Big improvements' *MTA – Watford*

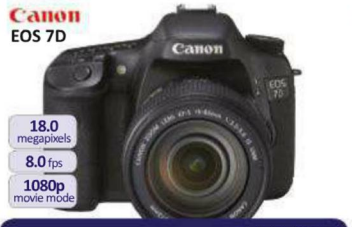
Canon EOS 60D

60D From **£629.50**

60D Body £629.50
60D + 18-55mm f3.5-5.6 IS II £709
60D + 18-135mm f3.5-5.6 IS £819
60D + 17-85mm f4.0-5.6 IS USM £860
60D + 17-55mm f2.8 IS USM £1439

CUSTOMER REVIEW: 60D + 18-135mm IS
★★★★★ 'Good allrounder for stills and video' *Ricardo – Cornwall*

Canon EOS 7D



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7D + 18-135mm f3.5-5.6 IS £1279
7D + 15-85mm f3.5-5.6 IS USM £1519
7D + 70-300mm L IS USM £2130

CUSTOMER REVIEW: 7D + 15-85mm IS USM
★★★★★ 'Highly recommended, better than expected' *Mario – Worcestershire*

Canon 5D Mark III

5D Mark III From **£2335**

5D Mark III Body £2335
5D Mark III + 24-105mm f4 L IS USM £2975
5D Mark III + 24-70mm f2.8 L USM II £4134

CUSTOMER REVIEW: 5D Mark III + 24-105mm
★★★★★ '...A massive leap forward from the Mark II' *Darren – London*

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055 Series:
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055XB £113
055XPROB £119
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- 19cm Min Height

VGRN8225
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BXRi Kit

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T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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Digital Gloss or Oyster 271g, A3+, 25	£29.99
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Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

ICC profiles available for all PermaJet papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Fotospeed DIGITAL

As an ***Official Fotospeed Stockist***, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 14 sheets, 7 different papers!	£9.99
Pigment Friendly Gloss 270g, A4, 50 +15 FREE	£17.99
Pigment Friendly Lustre 270g, A4, 50 +15 FREE	£17.99
Pigment Friendly Satin 270g, A4, 50	£17.99
Pigment Friendly Matt Duo 200g, A4, 100	£24.99
NT Natural Textured 315g, A4, 20	£17.99
NST Natural Soft Textured 315g, A4, 20	£17.99
HWS High White Smooth 315g, A4, 20	£19.99
NEW Platinum Baryta 300g, A4, 20	£22.99

ICC profiles available for all Fotospeed papers

E&OE. Prices may be subject to change, but hopefully not!

Premier Ink & Photographic, Longfield Road, Leamington Spa, CV31 1XB. 01926 339977

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk

Premier Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

NEW LOWER PRICES

SanDisk

Sandisk Blue C4: 5MB/s

2GB 5MB/s	~~£8.27~~	£3.99
4GB 5MB/s	~~£12.41~~	£3.99
8GB 5MB/s	~~£21.10~~	£4.99
16GB 5MB/s	~~£39.39~~	£7.99

Sandisk Ultra C6: 30MB/s

4GB 30MB/s	~~£15.66~~	£4.99
8GB 30MB/s	~~£27.85~~	£6.99
16GB 30MB/s	~~£57.22~~	£10.99

Sandisk Extreme C10: 30&45MB/s

4GB 30MB/s	~~£21.33~~	£7.99
8GB 30MB/s	~~£37.42~~	£8.99
16GB 45MB/s	~~£52.02~~	£14.99
32GB 45MB/s	~~£92.02~~	£28.99

Sandisk Ultra 30MB/s

4GB 30MB/s	~~£21.76~~	£13.99
8GB 30MB/s	~~£36.12~~	£19.99
16GB 30MB/s	~~£70.06~~	£34.99

Sandisk Extreme 60MB/s

8GB 60MB/s	~~£67.02~~	£29.99
16GB 60MB/s	~~£116.19~~	£49.99
32GB 60MB/s	~~£208.89~~	£89.99

Lexar

Compact Flash: 400X

8GB 60MB/s	~~£118.46~~	£29.99
16GB 60MB/s	~~£204.25~~	£54.99

Compact Flash: 600X

8GB 90MB/s	~~£177.38~~	£43.69
16GB 90MB/s	~~£271.30~~	£77.69

Compact Flash: 1000X

16GB 150MB/s	~~£371.30~~	£109.99
32GB 150MB/s	~~£569.56~~	£199.99

SDHC Class 10: 400X

8GB 60MB/s	~~£130.73~~	£14.99
16GB 60MB/s	~~£248.47~~	£22.99

SDHC Class 10: 600X

16GB 90MB/s	~~£180.73~~	£37.99
32GB 90MB/s	~~£329.79~~	£69.99

Transcend

Compact Flash

8GB 60MB/s	~~£59.99~~	£29.99
16GB 60MB/s	~~£99.99~~	£49.99

SD Cards

2GB	~~£8.99~~	£3.99
4GB Class 10	~~£19.99~~	£5.59
8GB Class 10	~~£29.99~~	£7.99
16GB Class 10	~~£49.99~~	£14.99

USB Pen Drives

4GB Transcend	~~£11.99~~	£4.19
8GB Transcend	~~£19.99~~	£5.99
16GB Transcend	~~£34.99~~	£11.59

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon		£9.99
NB-3L for Canon		£9.99
NB-4L for Canon		£9.99
NB-5L for Canon		£9.99
NB-6L for Canon		£9.99
NB-7L for Canon		£12.99
NB-8L for Canon		£9.99
NB-9L for Canon		£9.99
NB-10L for Canon		£12.99
BP-511 for Canon		£12.99
LP-E5 for Canon		£12.99
LP-E6 for Canon	~~£29.99~~	£19.99
LP-E8 for Canon		£15.99
LP-E10 for Canon		£12.99
NP40 for Fuji		£9.99
NP45 for Fuji		£9.99
NP50 for Fuji		£9.99
NP95 for Fuji		£9.99
NP140 for Fuji		£12.99
NP150 for Fuji		£19.99
NP400 for Minolta		£12.99
EN-EL1 for Nikon		£9.99
EN-EL3/3A for Nikon		£9.99
EN-EL3E for Nikon		£15.99
EN-EL5 for Nikon		£9.99
EN-EL9 for Nikon		£12.99
EN-EL10 for Nikon		£9.99
EN-EL11 for Nikon		£9.99
EN-EL12 for Nikon		£9.99
EN-EL14 for Nikon	NEW	£24.99
EN-EL15 for Nikon	NEW	£29.99
EN-EL19 for Nikon		£12.99
EN-EL20 for Nikon		£14.99
Li10B/12B for Olympus		£9.99
Li40B/42B for Olympus		£9.99
Li50B for Olympus		£9.99
BLM-1 for Olympus		£12.99
BLS-1 for Olympus		£12.99
CGA-S005 for Panasonic		£9.99
CGR-S006 for Panasonic		£9.99
CGA-S007 for Panasonic		£9.99
DMW-BCG10 for Panasonic		£19.99
DMW-BCJ13 for Panasonic		£19.99
DMW-BCK7 for Panasonic		£19.99
DMW-BLB13 for Panasonic		£19.99
DMW-BLE9 for Panasonic		£14.99
DMW-BMB9 for Panasonic		£24.99
D-Li50 for Pentax		£12.99
D-Li90 for Pentax		£12.99
D-Li109 for Pentax		£12.99
SLM-1137D for Samsung		£9.99
SLM-1674 for Samsung		£12.99
BG-1 for Sony		£19.99
NP-FM500H for Sony		£19.99
NP-FH50 for Sony		£19.99
NP-FW50 for Sony		£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 5DMkII:	£99.99
For **Canon** 5DMkIII:	£99.99
For **Canon** 7D:	£99.99
For **Canon** 30/40/50D:	£59.99
For **Canon** 60D:	£99.99
For **Canon** 450/500D:	£69.99
For **Canon** 550D:	£99.99
For **Canon** 600/650D:	£99.99
For **Canon** 1000D:	£69.99
For **Nikon** D80/D90:	£59.99
For **Nikon** D800/D800E:	£99.99
For **Nikon** D7000:	£99.99

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

~~£49.99~~ **£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 *NEW*	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated *NEW*	£13.99
ND8 Hard Graduated *NEW*	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Light Diffuser	£9.99
Strong Diffuser	£9.99
Starburst 4x,6x,8x, each	£12.99
Close-Up +1,+2,+4, each	£12.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	~~£7.99~~ £5.99

Universal Charger

The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	~~£24.99~~ £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!

Premier Ink & Photographic

Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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GOOD SERVICE AWARD 2011 — Camera Albums GOLD WINNER

CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126	225 £247	107 £247
Hadley Large £148	335 £256	207 £270
Hadley Pro £159	445 £279	307 £288
	555 £315	

KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW!		NEW!
Gearpack-60 £49	DR-465 ~~£65~~ £49	3N1-25 £139
Gearpack-80 £59	DR-466 £72	3N1-35 £169
Gearpack-100 £69	DR-467 £79	

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89	6X £29	Water Bottle £13
5X £104	7X £39	Lens Case 50 £12
6X £119	8X £44	Lens Case 100 £13
7X £149	9X £49	Lens Case 200 £14
8X £169	10X £59	Flash Case £11
		Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72		UP-Rise 45 £90
UP-Rise 33 £82	Outlawz 16Z £54	UP-Rise 46 £99
UP-Rise 38 £90	Outlzaw 17Z £63	UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
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190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg	Weight: 1.34kg	Weight: 1.65kg	Weight: 1.70kg
Load: 5.0kg	Load: 5.0kg	Load: 8.0kg	Load: 8.0kg
Folded: 58cm	Folded: 50cm	Folded: 65cm	Folded: 54cm
Height: 146cm	Height: 146cm	Height: 175cm	Height: 170cm
£204.99	£212.99	£232.99	£246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.50kg	Weight: 0.50kg	Weight: 0.60kg
Load: 5.0kg	Load: 5.0kg	Load: 10.0kg
Folded: 59cm	Folded: 49cm	Folded: 64cm
Height: 151cm	Height: 151cm	Height: 162cm
£29.99	£34.99	£35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods	with RC2 quick release	with RC2 quick release
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Load: 2.5kg	Load: 2.5kg	Load: 4.0kg
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496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release	with RC2 q/release	with RC4 quick release
Weight: 0.46kg	Weight: 0.67kg	Weight: 1.22kg
Load: 6.0kg	Load: 8.0kg	Load: 5.0kg
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VANGUARD

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PRO 253CT	PRO 283CT	NEW! Nivelo Tripods
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Load: 5.0kg	Load: 10.0kg	Load: 6.0kg
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Load: 12.0kg	Load: 23.0kg	Flat Traveller 2
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		A1192TB0 £209

KOOD

A284 Tripod — Aluminium 4-section. Weight: 2.17kg, Load: 8.0kg, Folded: 56cm, Height: 154cm — £73.99

C2504 Monopod — Carbon Fibre 4-section. Weight: 0.59kg, Load: 4.0kg, Folded: 47cm, Height: 153cm — £59.99

C2804 Monopod — £66.99

C3204 Monopod — £74.99

BH02 Ball Head — £22.99

BH08 Ball Head — Quick release plate, spirit level, 360 degree rotation, dual control knobs. Weight: 0.42kg, Load: 12.0kg — £29.99

BH05 Ball Head — £25.99

BH22 Ball Head — Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg, Load: 8.0kg — £31.99

BH25 Ball Head — £37.99

BH28 Ball Head — £45.99

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Triad 30 Lite £39.99 — 4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg, Max Load: 4.0kg, Folded: 56cm, Max Height: 142cm

Triad 40 Lite £49.99 — Including BH40 alloy ball head. Weight: 1.58kg, Max Load: 5.0kg, Folded: 60cm, Max Height: 153cm

Triad 60 Lite £59.99 — Including 3-way fluid damped pan/tilt head. Weight: 1.90kg, Max Load: 5.0kg, Folded: 61cm, Max Height: 162cm

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Nikon SB24 / SB25 / SB26 / SB28
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Nissin: Di466 / Di622 / Di866, **Pentax:** AF-540FGZ

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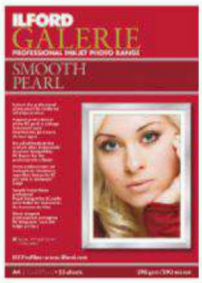

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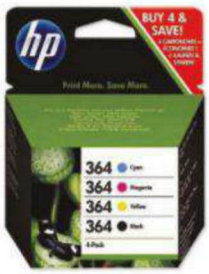

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28-80 F3.5/5.6 G ... £49
28-100 F3.5/5.6 G ... £49
28-105 F3.5/4.5 AFD ... £169
28-300 F3.5/5.6 G ... £149
35 F1.8 AFS ... £129
35-70 F2.8 AFD ... £299
40 F2.8 AF DX ... £189
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55-200 F4/5.6 AFS VR .. £139
55-300 F4.5/5.6 AFS VR £249
60 F2.8 AFS M- box ... £339
70-200 F2.8 VRII ... £1499
70-200 F2.8 VRI ... £999
70-210 F4/5.6 AF ... £99
70-300 F4/5.6 VR ... £329
75-300 F4/5.6 ... £79
80-200 F2.8 AFN M- ... £799
80-200 F2.8 AFS ... £699
80-200 F2.8 early ... £299
80-400 F4.5/5.6 VR ... £799
85 F1.4 AFD M- box ... £699
85 F1.4 AFD ... £579
85 F1.8 AFD ... £239
105 F2.8 AFS VR ... £539
300 F2.8 AFS VRII ... £3599
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17-70 F2.8/4.5 DC ... £149
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105 F2.8 EX DG box ... £319
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SD-8 box ... £69
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MB-16 (F80) ... £29
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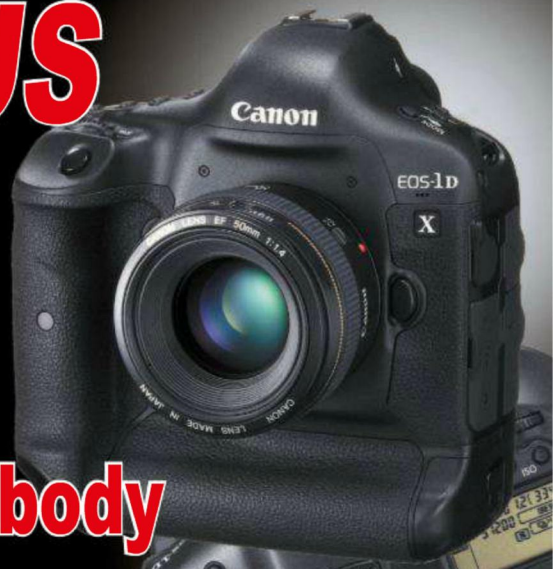

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- GX617 + 90mm E+ / E++ £1,989 - £1,999
- GX617 Body Only E++ £899
- GX680 Mk1 Complete E+ £499 - £599
- GX680 MkII Complete E+ / E++ £399 - £599
- Bessa III Voigtlander E++ £1,399
- Bessa III + Case Voigtlander E+ £1,299
- 65mm F5.6 GX (680) E+ £299
- 105mm F8 (GX617) E++ £999
- 135mm F5.6 GX (680) E+ / E++ £99 - £249
- 135mm F5.6 GXM (680) Mint- £550
- 150mm F4.5 GX (680) E+ £249
- 150mm F4.5 GXM (680) E++ / Mint- £249 - £399
- 180mm F5.6 GX (680) E++ £189
- 180mm F5.6 GXM (680) E++ £279 - £299
- 190mm F8 Soft Focus (680) E++ £349 - £499
- 210mm F5.6 GX (680) E+ / Mint- £159 - £499
- 105mm Finder (GX617) E++ £199
- 120 Insert (680) E++ £25 - £35
- 617 Ground Glass Focus Screen E++ £149
- 6x4.5 Screen (680) E++ £25
- 6x4.5cm Format Mask (680) Mint- £20
- 6x6cm Focus Screen (680) E++ £20
- 6x6cm Format Mask (680) Mint- £20
- 6x7cm Focus Screen (680) E++ £20
- Bellows Hood (680) Mint- £89
- Extended Wide Angle Bellows (680) Mint £39
- Focus Screen B (680) Mint £25 - £29
- Instant Film Holder Mk1 (680) E+ / E++ £45 - £99
- Instant Film Holder MkII (680) E++ / Mint- £49 - £85
- MkII Mag + 120 Insert (680) Exc / E++ £49 - £89
- MkII Mag + 220 Insert (680) E+ / E++ £35 - £125
- MkII Mag+ 220 Insert (680) E+ / Mint- £39 - £79

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- Dryzone 100 - Black E+ £59
- Dryzone 200 - Yellow E++ £169
- Micro Trekker 200 E+ / E++ £19
- Minitrekker AW E+ £15
- Nature Trekker AW E++ £89 - £139
- Nature Trekker AWII Exc / E++ £49 - £119
- Orion Trekker E+ / E++ £15
- Orion Trekker II - Black E++ £19
- Photo Trekker E+ / E++ £39 - £44
- Phototrekker - Green Exc / E++ £29 - £49
- Phototrekker - Grey E+ £39
- Phototrekker AW E+ £49 - £79
- Phototrekker AWII As Seen / E++ £69 - £129
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- Rover Light E++ £49
- Rover Plus AW - Black E+ / E++ £49 - £59
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- Slingshot 200AW E++ / Mint- £29
- Slingshot 300 E++ £49
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- Super Trekker AWII E++ £179
- Vertex 100AW E++ / Mint- £49
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- Adventure 6 Rucksack - Red E++ £29
- Aero Speed Pack 75 Backpack E++ £35 - £39
- Expedition 8x - Black Mint- £139
- Explorer 2 - Black Mint- £20
- Extreme Backpack E+ £34
- Extreme Rucksack - Green E+ £39
- Trolley Bag E+ £59

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- Packington Khaki / Tan Mint £169
- Stowaway Bag E++ £49
- CRUMPLER Jimmy BO400 E++ £25
- Laptop Holder E+ £15
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- Messenger Boy E+ £29
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- KATA CC191 Holdall E++ £49
- E690 digital Body + Lens sleeve E++ £25
- H12 Holster E++ £49
- KT212 Bag E++ £25
- S312 Sling Bag Unused £23
- Shoulder Bag EXO7 Small E++ £35
- Sling D3N1 20 E++ £39
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- Classified 200 AW - Sepia E+ £49
- Elite AW - Black E+ / E++ £35 - £39
- Inverse 200AW - Black E++ £29
- Lens Trekker 600AW E++ £89
- Lumina Beltpack E++ £15
- Micro Trekker 100 - Black E++ £15
- Minimag AW E++ £19
- Nova 5AW - Black E+ / E++ £20 - £25
- Orion E+ £15
- Orion II Belt Pack E++ £20
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- Stealth Reporter D650AW E++ £59
- Tropolis E++ £25
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- Large Black Holdall E++ £79
- Pro 8 Bag E++ £35
- Pro System 24 E++ £49
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- H1 Body + AE Prism + Magazine E++ £1,299
- H1 Body Only E+ £689
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- 50-110mm F3.5-4.5 HC E+ / E++ £1,850 - £1,950
- 80mm F2.8 HC Mint £1,299
- HM 16/32 Magazine E+ £119
- HMi100 Polaroid Mag E++ £79 - £149

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- Arc Outfit E++ £2,250
- Flex Outfit E++ £1,249 - £1,299
- SWC Body + Finder E+ £1,199
- SWCM Complete Exc / E+ £1,199 - £1,399
- 501C Black Body Only E+ £299
- 501C Complete E+ £1,049
- 501CM Complete E+ / Mint- £999 - £1,299
- 503CW Black Body Only E+ £499
- 503CX Complete E+ £899 - £949
- 500CM Gold Edition Unused £3,999
- 500C Body Only E+ £149
- 553ELX Black Body Only E+ £449
- 553ELX Chrome Body Only E++ / Mint- £599 - £649
- 500ELX Black Body Only E++ £449
- 500ELM Chrome Body + WLF E+ / E++ £179
- 500ELM Chrome Body Only E+ £149
- 500ELM Complete E+ / E++ £499 - £549
- 2003FCW Complete E++ £799 - £849
- 30mm F3.5 CFi Fisheye E++ £2,999
- 40mm F4 C Black E++ £499
- 40mm F4 C T* BLACK E+ £589
- 45mm F4.5 Apo Grandagon E++ £889
- 50mm F4 C Black As Seen / E+ £199 - £299
- 50mm F4 CF E+ £399
- 50mm F4 Cfi FLE E++ £999 - £1,099
- 50mm F4 Classic ZV Zeiss Unused £2,999
- 50mm F2.8 F E++ £399
- 50mm F2.8 FE E+ £649
- 60-120mm F4.8 FE E+ £649 - £699
- 120mm F4 CF Macro Exc / E++ £449 - £849
- 135mm F5.6 C Macro E+ / E++ £249 - £349
- 135mm F5.6 S Planar E+ / E++ £199 - £249
- 140-280mm F5.6 C Black E+ £699
- 140-280mm F5.6 F Variogon E+ £599
- 150mm F2.8 F E+ / E++ £299 - £349
- 150mm F2.8 FE E+ £599
- 150mm F4 C Black E+ / E++ £249 - £299
- 150mm F4 C Chrome As Seen £99
- 150mm F4 CF Exc / E++ £249 - £399
- 150mm F4 CFi E++ £799
- 250mm F5.6 C Black E+ £199
- 250mm F5.6 C Chrome As Seen / E+ £99 - £199
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- 250mm F4 F E++ £399
- 250mm F4 FE E++ £599
- 2x Converter Komura E++ £45
- 2x Converter Vivitar E+ / E++ £45
- HC3 Finder E++ £69 - £79
- HC4 Prism E+ £99 - £129
- Magnifying Hood Exc £29
- PM5 Prism E+ £199
- PM90 Prism Exc / E+ £149 - £179
- PME5 Meter Prism E+ £299
- PME90 Meter Prism E+ / E++ £389
- A12 Black Mag E+ £79 - £99
- A12 Chrome Mag As Seen / E+ £69 - £99
- A12 TCC Black Mag E+ £149
- A24 Black Mag E+ / Mint- £49 - £129
- A24 Chrome Mag Exc / E++ £49 - £125
- A24 TCC Black Mag E+ £139
- E24 Black Mag E+ / Mint- £169 - £199

Hasselblad Xpan
- Xpan II + 45mm F4 E++ £1,699 - £1,799
- Xpan + 45mm F4 E+ / E++ £899 - £999
- 30mm F5.6 Asph + Finder E++ £1,899
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- 45/90mm Centre Filter E+ / E++ £109 - £129

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- E39 UV/IR - Black E++ £39 - £45
- E46 UV/IR - Black E++ / Mint- £35 - £45
- E46 UV/IR - Chrome Mint- £39
- E46 UV/IR - Black E++ / Mint- £45 - £49
- E49 UV/IR - Black E+ / Mint £39 - £49
- E55 UV/IR - Black E++ / Mint- £39 - £49
- E60 UV/IR - Black Mint- / Mint £39 - £59
- E67 UV/IR - Black E++ / Mint- £45 - £59
- Series 8 UV/IR - Black E++ / Mint- £79
- Series 8 Yellow/Green E++ £29
- UV/IR Filter for 18mm E++ / Mint- £79 - £89

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- M7 0.72x (Test) Black Body Only E++ £1,750
- M7 0.72x Black Body Only E+ / Mint- £1,299 - £1,599
- M7 0.72x Chrome Body Only E++ £1,499
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- M6TTL 0.85x Black Body E+ £899
- M6TTL 0.85x Black Body Only E++ £949
- M6 Cutaway Body Only Mint- £999
- M6 Ein Stuck + 35mm F1.4 Asph Unused £4,999
- M6 Jubilee Set Unused £3,499
- M6 Platinum + 50mm F1.4 Mint £6,499
- M6 Titanium + 35mm F1.4 E++ £4,499
- M6 Titanium + 35mm F1.4 Asph E+ £3,499
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- M4-P Black Body Only E+ £699 - £749
- M4 Chrome Body Only E+ £599
- M3 Chrome Body Only E+ £549
- M2 Chrome Body Only E+ £499 - £599
- M1 Chrome Body Only E+ £399
- CL + 40mm F2 E+ £599
- CL Black Body Only E++ £349
- MD2 Black Body Only E+ £349
- MDA Chrome Body Only E+ £359
- 18mm F3.8 Asph M Black Mint- £1,599
- 21mm F2.8 Asph M Black Mint- £1,799
- 21mm F2.8 Asph M Black 6bit E++ / Mint- £1,799 - £1,849
- 21mm F2.8 M Black 6bit E+ £1,699
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35mm F1.4 Black ..... E+ £1,299
35mm F2 Asph M Chrome ..... E++ £1,599
35mm F2 Asph M Chrome 6bit ..... Mint- £1,799
35mm F2 Black ..... E+ £899
35mm F2.5 M Black 6bit ..... E++ £949
35mm F3.5 Chrome (M3) ..... E+ £245
50mm F1.0 M Black 6bit ..... Mint- £4,499
50mm F2.8 M Chrome ..... E++ £649 - £699
50mm F3.5 Elmar ..... E+ £269
75mm F2 Apo M Black ..... E++ £1,699
75mm F2.5 Black 6 BIT ..... E++ £899
90mm F2.8 Chrome ..... E+ / E++ £399 - £450
90mm F2.8 M Black 6bit ..... E++ £699
90mm F4 C Elmar ..... E+ / E++ £199 - £299
90mm F4 Collapsible ..... E+ / E++ £199 - £279
90mm F4 Elmar ..... As Seen / E+ £79 - £199
90mm F4 Elmar E39 ..... E+ / E++ £175 - £299
90mm f4 M Rokkor ..... E++ £249
135mm F2.8 M Black ..... As Seen / Mint- £250 - £499
135mm F4 Black ..... E+ / E++ £499
135mm F4.5 Hektor ..... As Seen £99
16526H Copy Set ..... E++ £65
18mm Black Viewfinder ..... E++ / Mint- £399
21mm Black Viewfinder ..... E++ £249
24mm Black Viewfinder ..... E++ £249 - £299
28mm Black Viewfinder ..... E+ £225
50mm Chrome Viewfinder ..... Exc / E++ £99 - £229
9cm S/M Adapter ..... E++ £35
A42 Swing Polariser ..... E++ £69
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M Grip ..... E+ £35
M4-2 Winder ..... Exc £49
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R8 Black Body + Digital Modular R ..... E+ £1,999
R8 Black Body Only ..... E++ £349
R8 Chrome Body Only ..... E++ / Mint- £399 - £449
R7 Chrome Body Only ..... E+ / Mint- £299 - £399
R6.2 Black Body Only ..... E+ / E++ £649 - £699
R6.2 Chrome Body Only ..... E++ £649
R6 Black Body Only ..... E+ £399
R5 Black Body Only ..... E+ / E++ £349
R5 Chrome Body Only ..... E++ £349
R4S Black Body Only ..... E+ £149 - £179
R4S Model 2 Black Body Only ..... E++ / Unused £249 - £499
R4 Black Body Only ..... E+ £125 - £159
R4 Chrome Body Only ..... E++ £149
R3 Black Body Only ..... E+ £129 - £159
R3 MOT + Winder ..... E+ / E++ £239 - £299
24mm F2.8 ROM ..... E++ £999
28mm F2.8 PCS Shift ..... E++ £949
28mm F2.8 R 3cam ..... E+ £249
28-70mm F3.5-4.5 R 3cam ..... E+ £229
28-70mm F3.5-4.5 ROM ..... E+ £319
35mm F3.5 PC Shift ..... E+ £249
35-70mm F3.5 R Japan ..... E+ £229 - £259
60mm F2.8 Macro ROM ..... E+ £369
60mm F2.8 R 3cam Macro ..... E++ £450
60mm F2.8 R Macro + Tube ..... Exc / E+ £349 - £399
70-210mm F4 R 3cam ..... E+ / E++ £279 - £349
70-350mm F4.5 ..... E+ £169
80-200mm F4.5 R 3cam ..... E+ £189 - £199
90mm F2.8 R 1cam ..... E+ £225
100mm F4 R Macro + Tube ..... E++ £399
180mm F2.8 R 3cam ..... Exc £299
180mm F4 R 3cam ..... E+ £299
560mm F6.8 Telyt R ..... E+ £599
2x Extender R ..... E+ / Unused £69 - £179

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6MF + 50mm/75mm/150mm ..... E++ £1,699
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6 + 75mm F3.5 + 150mm F4.5 ..... E++ £1,399
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150mm F4.5 L (6/6MF) ..... E++ £349
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Pro TL Complete ..... E++ £449
Pro TL Complete + AE Prism ..... E+ £329
Pro TL Complete + AE Prism + Drive ..... E++ £349
Pro Complete + AE Prism and Drive ..... E+ £399
Super Body + FK402 + Powerdrive N ..... E++ £199
645E Body Only ..... E++ / Mint- £199
645E Complete ..... E++ £249
1000S Body + WLF ..... E++ £125
35mm F3.5 N ..... E+ / Mint- £219 - £249
45mm F2.8 C ..... As Seen / E+ £79 - £119
45mm F2.8 N ..... E++ / Mint- £229
50mm F4 C Shift ..... E+ / Mint £219 - £299
55-110mm F4.5 N ..... E+ £159
55mm F2.8 N ..... E++ £169 - £199
55mm F2.8 N/L Leaf Shutter ..... E++ £249
70mm F2.8 C L/Shutter ..... E+ £119
80mm F4 Macro C ..... E+ £149
105-210mm F4.5 C ULD ..... As Seen / E+ £99 - £149
150mm F2.8 A ..... E+ / E++ £189 - £249
150mm F3.5 C ..... E+ £69 - £115
150mm F3.5 N ..... E+ / E++ £59 - £99
150mm F3.8 Leaf Shutter ..... E++ £199
150mm F4 C ..... E+ / E++ £69 - £99
210mm F4 C ..... As Seen / E++ £49 - £139
300mm F5.6 C ..... E+ / E++ £129
500mm F5.6 C ..... E++ £299
120 Insert ..... E+ / E++ £9 - £15
120 Super Mag ..... E+ £29
135N Super Mag ..... E++ / Mint- £65 - £75
220 Insert ..... E+ / Mint- £9 - £20
220 Pro Mag ..... E++ / Mint- £20
AE Prism Finder N ..... E+ £79
Polaroid Mag ..... E+ / E++ £20 - £29
Prism Finder 645 ..... As Seen / E++ £29 - £59
Prism Finder N ..... E++ £39
120 Super Mag ..... E++ £29
AD401 Strobe Bracket ..... Unused £45
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Auto Extension Tube 3S ..... E++ £20 - £25
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65mm F4 L ..... E++ £489
150mm F4.5 L ..... E+ / E++ £399
210mm F8 L + Finder ..... Mint- £749
7II Wide Neckstrap ..... Unused £19
Finder 150/210 FV704 ..... E++ / Mint- £179 - £199
Panoramic Adapter AD701 ..... E+ / E++ £65 - £75
Tripod Adapter N ..... E++ £25
ZE702 Polarising Filter ..... E++ / Mint- £95 - £149

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Pro SD Complete ..... E++ £499
Pro SD Complete + PD Prism ..... E++ £549
Pro S Body Only ..... E+ £99
Pro S Complete ..... E+ / E++ £349
Pro Complete ..... Exc / E+ £259 - £349
50mm F4.5 C ..... E+ £199
127mm F3.5 KL ..... E++ £95 - £125
180mm F4.5 ..... As Seen / E+ £69 - £149
180mm F4.5 C ..... As Seen / E+ £69 - £149
180mm F4.5 KL-A ..... E+ / E++ £199
2x Converter ..... E++ £45
Auto Extension Tube No1 ..... E+ £55
Auto Extension Tube No1 (ProSD) ..... E++ £59
Sun Shield ..... New £25
Prism Finder ..... E+ £69
Pro 220 Mag ..... As Seen £35
Pro SD 120 Mag (6x4.5cm) ..... Mint- £75
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Pro Body + WLF ..... E++ £249
50mm F4.5 ..... Exc / E++ £189 - £350
50mm F4.5 W ..... E+ / Mint £149 - £399
65mm F4 L-A ..... E+ £249 - £299
65mm F4 W ..... E++ £179
65mm F4.5 ..... E+ £249
75mm F4.5 Shift W ..... E+ / E++ £399 - £549
90mm F3.5 W ..... E++ £129
100-200mm F5.2 W ..... E+ £399
110mm F2.8 W ..... E++ £289
140mm F4.5 Macro ML-A ..... E+ / E++ £199 - £399
140mm F4.5 Macro W ..... E+ / E++ £189 - £259
150mm F3.5 W ..... E++ £199
180mm F4 Soft VSF D/L ..... E++ £399
180mm F4.5 ..... Mint- £159
180mm F4.5 Sekor ..... E++ £149
180mm F4.5 W ..... E+ / E++ £99 - £129
180mm F4.5 WN ..... Exc / E++ £119 - £179
250mm F4.5 ..... Exc / E+ £129 - £179
250mm F4.5 W ..... E++ £199
350mm F5.6 Apo ..... E+ £499
360mm F6 ..... E+ / E++ £189 - £199
1.4x Converter ..... E++ £179 - £199
Extension Tube No 1 ..... E+ / E++ £59
Extension Tube No 2 ..... E++ £59
Winder II ..... E+ £49 - £59
120 Pro Mag ..... E+ £49 - £59
120 Pro Mag (6x4.5) ..... E++ £145
120 Proll Mag (6x4.5cm) ..... E++ £79
545i Mag ..... E+ £25
AE Prism Finder ..... E+ £149 - £179
PD Prism Finder ..... E++ £129
Polaroid Mag ..... E+ £25
Prism Finder Model 2 ..... E+ / E++ £69 - £89

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14mm F2.8 EX Asph Sigma ..... E++ £299
16-105mm F3.5-5.6 DT Sony ..... E++ £349
16-80mm F3.5-4.5 ZA Sony ..... Mint- £449
16mm F2.8 Fisheye Sony ..... Mint- £479
17-35mm F2.8-4 D AF Minolta ..... E++ £229 - £249
18-135mm F3.5-5.6 SAM Sony ..... E++ £199
18-55mm F3.5-5.6 SAM Sony ..... Mint- £59
20-40mm F2.7-3.5 SP Asph Tamron ..... E+ £189
20-40mm F2.8 Sigma ..... E++ £199
20mm F2.8 AF Minolta ..... E+ £249
20mm F2.8 AF Sony ..... E++ £329
24-105mm F3.5-4.5 D Minolta ..... E+ / E++ £129 - £159
24-105mm F3.5-4.5 DT Sony ..... E++ £249
24-85mm F3.5-4.5 AF Minolta ..... E+ / E++ £89 - £119
24mm F2.8 AF Minolta ..... E++ £199 - £249
28-200mm F3.5-5.6 Asph Sigma ..... E+ £69
28-200mm F4-5.6 Sigma ..... E+ £45
28-70mm F2.6-2.8 ATX Pro Tokina ..... E+ / E++ £199
28-70mm F2.8 EX Sigma ..... E++ £149
28-75mm F2.8 D Minolta ..... E++ £349
28-80mm F3.5-5.6 Sigma ..... E++ £25
28-80mm F4-5.6 AF Minolta ..... E++ £29
28-80mm F4-5.6 Xi Minolta ..... E+ £29
28-85mm F3.5-4.5 AF Minolta ..... E+ £79
28mm F2.8 AF Minolta ..... E+ / E++ £79 - £99
35-105mm F3.5-4.5 AF Minolta ..... E+ / E++ £59 - £79
35-70mm F3.5-4.5 AF Minolta ..... Mint- £29
35-70mm F4 AF Minolta ..... E+ / E++ £29 - £49
35mm F1.4 AF G Minolta ..... E++ £699
50mm F1.4 AF Minolta ..... E++ £169
50mm F1.4 AF Sony ..... E++ £219
50mm F1.7 AF Minolta ..... E+ / E++ £69 - £79
50mm F1.8 DT ..... E++ £79
50mm F2.8 AF Macro Minolta ..... E++ £199
50mm F2.8 EX DG Macro Sigma ..... E++ £179
55-200mm F4-5.6 DT Sony ..... E++ £109
70-200mm F2.8 APO EX Sigma ..... E++ £389 - £429
70-210mm F4 AF Minolta ..... E++ £129
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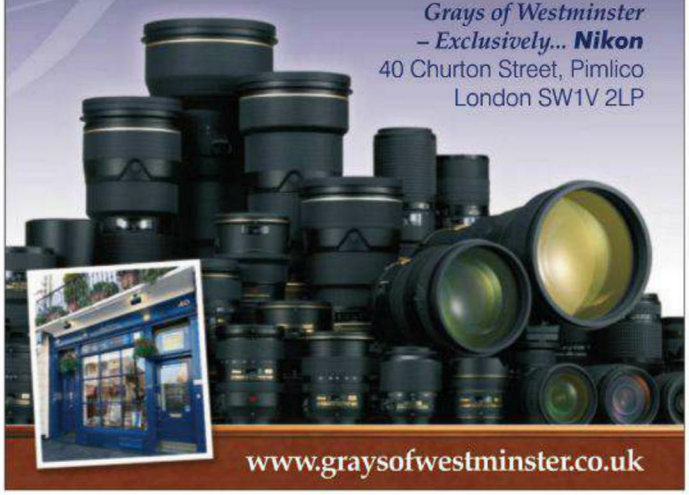

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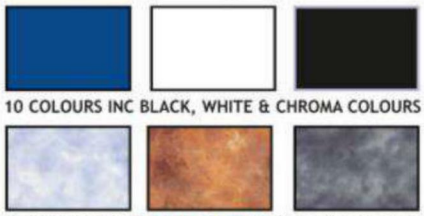

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POWERSHOT G12 **W** £273
POWERSHOT SX120 IS **C** £70
POWERSHOT SX130 IS **C** £75
POWERSHOT SX210 IS **C** £70
EOS 300 BODY **W** £28
EOS 500N & 28-80mm **C** £48
EOS 3000 & 28-90mm **C** £42
7 & 28mm f/2.8 **C** £449
IIB & 50mm f/1.9 SERENAR **C** £850
14mm f/2.8L USM MKII **C** £1378
17-40mm f/4L EF USM **W** £555
17-40mm f/4L EF USM **C** £525
17-85mm f/4-5.6 IS EF-S USM **C** £215

CANON 70-200mm f/2.8L IS USM

CHELMSFORD EXCELLENT CONDITION

£1595

17-85mm f/4-5.6 IS EF-S USM **W** £210
18-135mm f/3.5-5.6 IS EF-S USM **C** £239
18-200mm f/3.5-5.6 IS EF-S USM **W** £304
20-35mm f/3.5-4.5 USM **W** £227
24mm f/1.4L USM **C** £850
24-105mm f/4L IS USM **C** £617
28mm f/2.8 EF **C** £225
28mm f/2.8FL **C** £32
28mm f/2.8FD **C** £28
28-80mm f/3.5-5.6 USM MKIV **C** £58
28-105mm f/3.5-4.5 USM II **C** £125
28-135mm f/3.5-4.5 IS USM **C** £255
28-135mm f/3.5-4.5 IS USM **W** £252
40mm f/2.8 STM **C** £132
50mm f/1.4 EF II **W** £227
55-200mm f/4.5-5.6 USM II **W** £113
55-200mm f/4.5-5.6 USM II **C** £115
55-250mm f/4-5.6 IS **W** £162
70-200mm f/2.8L USM **C** £885
70-200mm f/2.8L IS USM II **C** £1595
70-210mm f/4 FD **C** £15
70-300mm f/4-5.6 IS USM **C** £307
70-300mm f/4-5.6 IS USM DO **W** £550
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75-300mm f/4-5.6 USM III **W** £145
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80-200mm f/4.5-5.6 USM **C** £76
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85mm f/1.2L FD **C** £525
85mm f/1.2L USM II **W** £1479
90-300mm f/4.5-5.6 USM **C** £99
90-300mm f/4.5-5.6 USM **W** £115
100mm f/2.8L IS USM MACRO **W** £675
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100-400mm f/4.5-5.6L IS USM **W** £850
135mm f/2.8 FD **W** £37
200mm f/2L IS USM **C** £2750
1.4x MKII TELECONVERTER **C** £225
1.4x MKIII TELECONVERTER **W** £316
SIGMA 120-400mm f/4.5-5.6 DG OS **W** £540
SIGMA 150-500mm f/5-6.3 DG OS **W** £500
150mm f/2.8 APO HSM MACRO **C** £311
TAMRON 28-75mm f/2.8 LD **W** £228
TAMRON 90mm f/2.8 SP DI MACRO **C** £275
TAMRON 500mm f/8 SP FD FIT **W** £100
TOKINA 35mm f/2.8 DX ATX MACRO **W** £287
TOKINA 28-70mm f/2.6-2.8 ATX **C** £325
BG-E7 BATTERY GRIP **C** £115
BG-E6 BATTERY GRIP **W** £148
BG-E3 BATTERY GRIP **C** £45
BG-E3 BATTERY GRIP **W** £42
BG-E2n BATTERY GRIP **C** £55
WINDER A **C** £18
380EX FLASHGUN **C** £92
540EZ FLASHGUN **C** £55
580EX FLASHGUN **W** £232
CANON TTL CORD **C** £40

CONTAX

167MT **W** £95

NIKON 28Ti

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WELLS ST. MINT & BOXED CONDITION

28mm f/2.8 T* FOR G SERIES **C** £275
50mm f/1.7 T* **C** £143
60mm f/2.8 T* ZEISS MACRO **C** £350
90mm f/2.8 T* SONNAR FOR G **W** £207
90mm f/2.8 T* SONNAR **W** £197
135mm f/2.8 SONNAR **C** £175
200mm f/4 ZEISS TELE-TESSAR T* **W** £240
TLA280 FLASHGUN **W** £35
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CONTAX INTERVAL TIMER RTS FIT **C** £16

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500ELX BODY **W** £237
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60mm f/3.5 CF DISTAGON **C** £425
80mm f/2.8 T* C **C** £185
120mm f/4 CF MACRO PLANAR **C** £675
135mm f/5.6 S/PLANAR **C** £175
135mm f/5.6 T* **C** £245
150mm f/4 T* **W** £255
250mm f/5.6 T* **C** £350
250mm f/5.6 SONNAR **C** £156
350mm f/5.6 TELE-TESSAR T* **C** £550
32e EXTENSION TUBE **C** £45
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PM-E5 METER PRISM **C** £145
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SPORTS FINDER **C** £20
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QR TRIPOD PLATES **C** ..... EACH £20

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IC & 5CM f/3.5 ELMAR LIKE NEW! **C** £2500
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M6 'LAST 999' **C** £1600
ZEISS 50MM F/1.5 T* SONNAR **C** £700
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LEICA KGOON BALL HEAD **C** £67

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135mm f/4.5 TLR **C** £100
300mm f/5.6N **C** £175
360mm f/6 SEKOR Z **C** £145
645 PLAIN PRISM **C** £38
MAMIYA PRO II 220 BACK **W** £160
MAMIYA POLAROID BACK **W** £30

NIKON

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D7000 BODY **C** £550
D200 BODY **W** £275
D200 BODY **C** £299
D90 & 18-55mm VR **C** £345
D90 BODY **C** £287
D80 BODY **C** £199
D80 BODY **W** £199
D80 & 18-55mm VR **C** £249
D80 & 18-55mm VR **W** £249
D70 BODY **C** £125
D70 & 18-55mm **C** £165
D70s & 18-55mm VR **C** £220
D50 BODY **C** £117
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D40 & 18-55mm DX **W** £175
D40X & 18-55mm DX **C** £205
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COOLPIX S80 **W** £72
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FM3A BODY **W** £500
F4s BODY **C** £125
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18-70mm f/3.5-5.6 ED DX **C** £167
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18-135mm f/3.5-5.6G DX **W** £127
18-200mm f/3.5-5.6G VR DX **W** £299
18-200mm f/3.5-5.6G VR DX **C** £299
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28mm f/2 AIS **C** £285
28mm f/2.8 D **W** £195
28-50mm f/3.5 Ai **W** £196
28-105mm f/3.5-4.5 AF-D **W** £147
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50mm f/1.8 AF-D **C** £121
50mm f/1.8 AIS **C** £62
55mm f/3.5 MICRO PC AUTO & M42 TUBE **W** £175

SONY ALPHA A200 & 18-70MM

£199

CHELMSFORD EXCELLENT CONDITION

60mm f/2.8 AF-S G MACRO **C** £329
70-300mm f/4-5.6 **C** £84
70-300mm f/4-5.6 **W** £87
80-200mm f/4-5.6 AF-D **W** £100
80-200mm f/2.8 D **C** £349
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200mm f/4 MACRO AIS **C** £245
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300mm f/4.5 AIS **C** £225
400mm f/3.5 IF-ED AIS **W** £995
500mm f/8 REFLEX NIKKOR **C** £307
600mm f/5.6 ED-IF AIS **C** £750
1000mm f/11 REFLEX NIKKOR **C** £550
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TOKINA 150-500mm f/5.6 AD ATX AIS **C** £275
TOKINA 400mm f/5.6 SD ATX AIS **C** £132

OLYMPUS XZ-1

WELLS ST. EXCELLENT CONDITION

£197

MD12 **C** £22
MB-D80 **W** £69
SB-R1C1 **C** £411
SB-15 **C** £15
SB-19 **C** £15
SB-600 **W** £127
SU-4 CONTROLLER **W** £25
LASER RANGEFINDER 500G **W** £199

OLYMPUS

E-410 & 14-42mm **C** £176
E-410 & 14-42mm **C** £203
E-420 & 14-42mm **W** £177
E-450 & 14-42mm **W** £187
E-500 & 17.5-45mm **W** £165
E-500 & 14-42mm **C** £150
E-510 & 14-42mm **W** £175
PEN E-PL1 & 14-42mm **C** £215
PEN E-PL2 & 14-42mm **W** £245
XZ1 **C** £215
XZ1 **W** £197
OM1 & 35-70mm f/3.5 **C** £98
TRIP35 **C** £70
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14-42mm f/3.5-5.6 ED M.ZUIKO **C** £78
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17mm f/2.8 M.ZUIKO **W** £185
8x40 DPS BINOCULARS **W** £45

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GF2 BODY **W** £210
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14-140mm f/4-5.8 OIS ASPH **W** £457
LUMIX TZ4 **W** £37
LUMIX TZ6 **C** £115
LUMIX LX1 **C** £117
LUMIX LX3 **C** £207
LUMIX LX5 **W** £250

SONY / MINOLTA

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ALPHA A200 & 18-70mm **C** £199
ALPHA A230 & 18-55mm **W** £167
ALPHA A300 & 18-70mm **W** £210
50mm f/1.8 DT **C** £115
50mm f/1.8 DT **W** £105
55-200mm f/4-5.6 **C** £94
75-300mm f/4-5.6 **C** £115
18-55mm f/3.5-5.6 OSS SEL **W** £102
MINOLTA 35-70mm f/4 AF **W** £85
MINOLTA 50mm f/1.7 AF **C** £115
70-210mm f/4.5-5.6 **C** £76
75-300mm f/4.5-5.6 **C** £120
100-300mm f/4.5-5.6 XI **W** £115
SIGMA 18-50mm f/2.8 EX **W** £225
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MISC.

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A COLLECTOR'S LIFE FOR ME

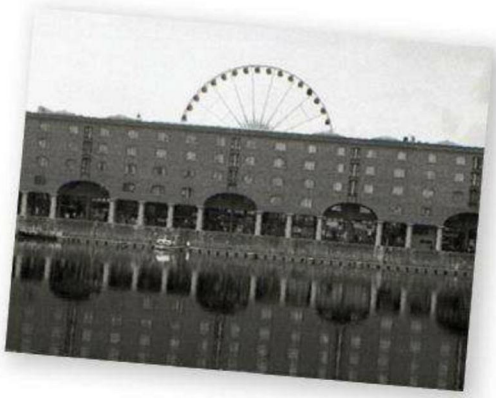
When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

REGULAR readers will know that, as a camera collector, I'm more interested in quirky and offbeat designs than I am in homing-in on a particular manufacturer or camera type. So when I saw this Mercury on eBay about three years ago, I was intrigued by its unusual appearance and decided to buy it. Dating from 1945, the Mercury is a peculiar-looking beast, with its domed top and wealth of dials and curved scales. At first glance this could be an old-fashioned parking meter rather than a camera.

I don't remember exactly what I paid for the Mercury, but it was certainly less than £50. They appear from time to time on the UK eBay site, but seem to be much more common in the US, perhaps not surprisingly as that's where they come from. The first version of the camera, made by Univex during the Second World War, used the somewhat inappropriately named Universal No200 film, inappropriate because this was a proprietary format, being far from universal. As far as I am aware, no other cameras used it. By version II, the one I've got, Univex had come to its senses and gone for standard 35mm film, which must surely have made the camera more appealing to the potential buyer. It was also a half-frame camera, meaning that it squeezed twice as many negatives onto a roll, albeit smaller in size, but nevertheless perfectly suitable for moderate enlargements.

The body is made from cast aluminium. It feels solid and robust, yet is not too heavy. There was no finish applied to the exposed metal parts, and as a result the Mercury is very prone to oxidation and staining. Mine is no exception. It transpires that the prominent semi-circular protrusion on the top accommodates the focal-plane shutter. This takes the form of a rotating disc with a slot in it, the width of which is altered to set the shutter speed, much in the same way that the vertical slit in a conventional cloth or metal focal-plane shutter is used. The rotary shutter may seem like an innovation, but it was already in widespread use in cine cameras. The Mercury II did have one genuine new feature, though. It is credited as being the first camera to have a hotshoe for flash synchronisation. Before this, a cable of some sort was needed to connect the flash to the camera. A second, conventional shoe allows accessories such as a rangefinder or exposure meter to be mounted on the camera.

With the exception of the shutter release, all the controls are on the front of the camera. Above the lens are two prominent knobs. The film is advanced and the shutter cocked by one of these, while the other is used to set the shutter speed, ranging from 1/20-1/100sec. With a bit of practice, the unusual ergonomics of the Mercury can be mastered, although it was disconcerting at first to find that the shutter-speed knob spins as the shutter fires. You have to take care not to impede its movement with a finger, as this would interfere with the smooth rotation of the shutter. With its myriad dials and scales, the Mercury is not for the easily daunted or numerically challenged. I counted no fewer than 167 numbers on it. Among other things, there is comprehensive information about depth of field, and an exposure calculator to work out the settings for most conceivable light conditions. If one were to make full use of all this information, anything but the most static of subjects would have long gone by the time the photographer was ready to shoot.



There are no strap lugs, and in the absence of a case there is no alternative but to hang onto the camera at all times, yet its light weight and rounded corners make it comfortable in use. At 30mm, the focal length of the lens is on the long side, making it less than ideal for landscapes or townscapes, but I like to use my half-frame cameras for making panoramic sequences. I used it to my advantage on a visit to Liverpool. The photo on the left is simply a single frame. I spotted a Ferris wheel poking its head above the old warehouses on Albert Dock, and the outline looked somehow familiar... **AP**

To read more about Tony's 52 cameras project, visit **http://52cameras.blogspot.com.** To see more photos from the Mercury II, visit **www.flickr.com/tony_kemplen/sets/72157627248612042**

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